

MUSICAL COURIER

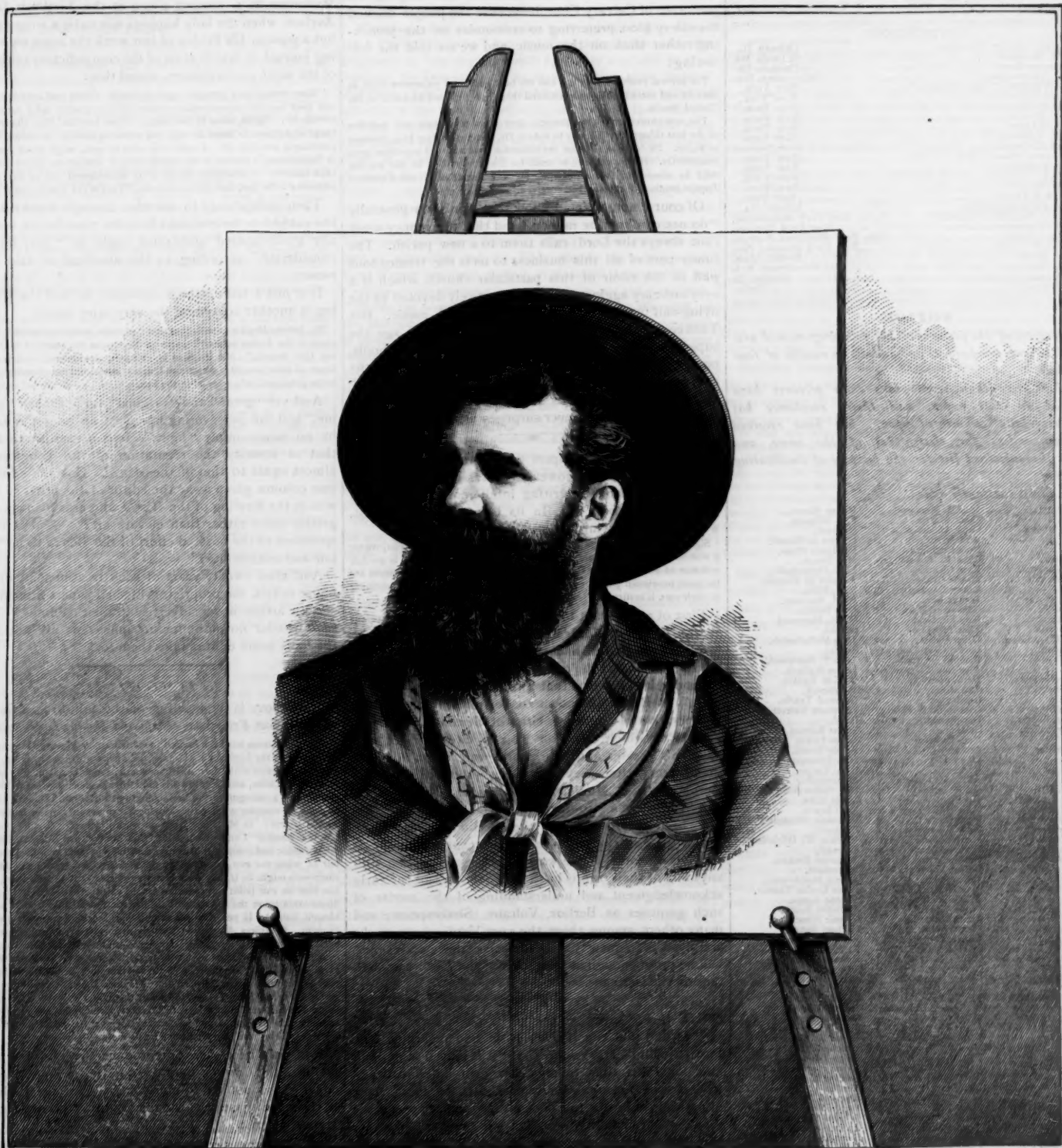
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, APRIL 27, 1887.

WHOLE NO. 376.



McKEE RANKIN.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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OTTO FLOERSHEIM.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (\$4) dollars.

During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	Henry Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Masses,
Marie Ruzé,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Estelka Gerster,	Maude Granger,	Antoine de Kontaki,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Januscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carrefio,	Ellen Montejó,	Stagno,
Kellogg, Clara L.,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Bonicauli,
Lena Little,	Guadagnoli,	Osmond Tearle,
Mario-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandes,	Galassi,	Stuart Robson,
Lotta,	Hans Balata,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treisman,
Marie Louise Dotti,	Ferrari,	C. A. Cappe,
Geisinger,	Anton Rubinstein,	Montegriffo,
Furch-Madl, -a,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litta,
Zélie de Lusana,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	John Winkelmans,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Frans Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musin,	Wilhelm Junck,
William Courtney,	Anton Urdardi,	Fannie Hirsch,
Josef Staudigl,	Alcibi Rium,	Michael Banner,
Léon Velling,	Joseph Koegel,	Dr. S. N. Penfield,
Mrs. Minnie Richards,	Dr. José Godoy,	F. W. Riesberg,
Florence Clinton-Sutro,	Carlyle Petrusilla,	Emmons Hamlin,
Callixta Lavallée,	Carl Retter,	Otto Suto,
Clarence Eddy,	George Geminder,	Saint Esténa,
Frans Abt,	Emil Liebling,	Belle Cole,
Fannie Bloomfield,	Van Zandt,	Carl Millöcker,
S. E. Jacobson,	W. Edward Heilmendahl,	Lowell Mason,
C. Mortimer Wake,	Mme. Clemelli,	Georges Bizet,
J. O. Von Prochaska,	Albert M. Bagby,	John A. Brookhove,
Edward Grieg,	W. Waugh Lauder,	Saint Esténa,
Eugene D. Albert,	Mrs. W. Waugh Lauder,	Ponchielli,
Lili Lehmann,	Mendelssohn,	Edith Edwards,
William Candidus,	Hans von Bülow,	Carrie Hun-King,
Frans Kneisel,	Clara Schumann,	Pauline L'Allemant,
Leandro Campanari,	Joachim,	Verdi,
Frans Rummel,	Samuel S. Sanford,	Hummel Monument,
Blanche Stone Barton,	Frans List,	Hector Berlioz Monument,
Amy Sherwin,	Christine Dessert,	Johann Svendsen,
Thomas Ryan,	Dora Henningsen,	Anton Dvorak,
Achille Errasi,	A. A. Stanley,	Saint Esténa,
King Ludwig I. I.,	Ernst Catenbuen,	Pablo de Sarasate,
C. Jos. Brambach,	Heinrich Hofmann,	Jules Jordaa,
Henry Schradieck,	Charles Fradel,	Hans Richter,
Johs F. Lather,	Emil Bauer,	Therese Herbert-Foerster,
John F. Rhodes,	Tessie Bartlett Davis,	Bertha Pierson,
Wilhelm Gericke,	Dory Burmeister-Petersen,	William Mason.

SCARCELY has the regular musical season made its exit than the teachers', pupils' and benefit concert "racket" sets in with a vehemence worthy of a better cause.

MR. DAZIAN, the Union Square costumer, tells of a mysterious order he has just received from San Francisco by telegraph. It is for 320 pairs of shoes with extra heavy soles, which can withstand great wear and tear, especially where the roads are poor, as in the extreme West, around about the Sierra Madre and across the Rocky Mountains, where walking is difficult.

THE house of Ricordi, in Milan, sends us a volume of two hundred pages, containing nothing but criticisms on the first production of Verdi's "Otello." The book reproduces not only the Italian papers' critical opinions on the subject, but also in Italian translation everything that has been written on the subject in foreign countries, including America, and favorable mention is therein made of the New York Herald and THE MUSICAL COURIER.

AN awful thing has happened in New Haven. A Baptist clergyman named Samson has resigned his pastorate of Calvary Church because the people docked his salary \$600, preferring to economize on the preaching rather than on the music, and we are told the following:

For several years Calvary has had the best and most expensive choir in the city and sacred music was rendered there in a style not exceeded in the United States.

The new church committee thought they ought to shorten sail, and one of the first things they did was to reduce Dr. Samson's salary \$600, or down to \$1,000. Dr. Samson felt that the reduction was a sort of aspersion upon his abilities. He did not care so much for the money, but he did not see why he should do the same work for any less than his other talented Baptist brother-clergymen had received.

Of course not. We all know that ministers generally "do not care for the money," and that the money never (but always the Lord) calls them to a new parish. The funny part of all this business to us is the tremendous puff of the choir of this particular church, which is a very ordinary agglomeration, and entirely devoted to the dying-calf variety of sentimental sacred music. But Yankee modesty is proverbial, and some time ago the superintendent of music in New Haven's public schools, one "Professor" Jepson, had the assurance to print the enormous yarn that there were "4,000 solo singers" among the pupils of his schools. After that, nothing musically mendacious ever surprises us in New Haven.

ONE of those daily papers which like to meddle with music, without, however, possessing any member on its staff capable of writing intelligently on the subject, is the Boston Post. In its issue of the 20th inst. we find the following editorial notice:

Signor Verdi's new opera, "Otello," has been produced in Berlin, where it was not received, it is said, with much enthusiasm. But this is no fair criterion of its merits. At Berlin they are Wagner-mad, and Germans are the most provincial people in the world when a comparison with anything of their own is instituted.

First of all we want to call the Boston Post's attention to the fact that Verdi's "Otello" has not yet been produced in Berlin, and consequently the rest of the paragraph falls to the ground for want of *raison d'être*. Secondly, it is not true that "at Berlin they are Wagner-mad," as Berlin is known to be, musically, the most conservative of the larger cities of Germany, in corroboration of which assertion we can cite the fact that Wagner's greater and later works were given in Berlin many years after they had been produced in other German cities, Munich and Dresden, for instance, and that even to-day the whole tetralogy has not been heard yet at the Berlin Court Opera. As for the Post's assertion that "Germans are the most provincial people in the world when a comparison with anything of their own is instituted," the fact of the early acknowledgment and understanding of the merits of such geniuses as Berlioz, Voltaire, Shakespeare, and many others, among them the very Verdi whose works are given as frequently at Berlin as are those of Wagner, will be proof enough in refutation of the Post's commentary on the Germans.

THE World says that one of its readers was puzzled to find that the World's critic said regarding Mrs. Patti-Nicolini's *Marguerite* that "it is indeed something new for Patti thus to sink her own individuality;" whereas the *Evening Post* remarked that "Patti's lack of naturalism in this role depends less on her appearance than on her inability to merge her personality in her part and give up posing as prima donna." If the World had extended its researches it would have found the whole New York press on the side of the *Evening Post*. Thus the *Tribune* remarks that "the personality of Mrs.

Patti is not lost sight of for a moment." *Herald*: "Dramatically she is conscientious, graceful, piquant, ever sprightly, and never *Marguerite*. As Mrs. Patti herself confesses, she is not in sympathy with the character." *Sun*: "Mrs. Patti was conventional, cold, and not winning or sympathetic as *Marguerite*. She wore her own black hair, a beautifully fitting white gown, and looked slender but not girlish, nor by any means unsophisticated." *Star*: "It is not the *Margherita* of Goethe, and is not even the poetic conception interpreted by such singers as Nilsson and Lucca." *Mail and Express*: "It is a question whether, in the performance of Gounod's 'Faust' at the Metropolitan Opera-House last night, Patti was *Marguerite* or *Marguerite* was Patti. We incline rather to the latter view. Patti rarely merges her personality in the roles she sings." Foreign critics hold the same view, as, for instance, Professor Hanslick, of Vienna, who has written a most enthusiastic essay on Patti, in which, however, he remarks: "It was always Patti who stood before us, never *Gretchen*."

IT seems as if some "great dailies" will never cease to prove their musical littleness. Some time ago the *World* contained a long eulogy on the singing of Miss Markstein at a concert given at the Flatbush Insane Asylum, when the lady happens not to be a singer at all, but a pianist. On Friday of last week the same enterprising journal, in justification of the contradictory criticisms of the same performances, stated this:

"Some critics have grudges against certain artists and certain theatres and they use the papers which employ them to gratify spite rather than elevate art. Again, some of the alleged critics have an idea that it gives them importance to sneer at what the public approves. A certain kind of criticism is not difficult. A stable boy, able to read, might point out flaws in Shakespeare's dramas to the satisfaction of hostlers no better informed than himself. A newspaper should in its criticisms of art in every phase endeavor to be just, fair and considerate. That is the aim of the *World*."

Then competency to criticise through knowledge of the subject to be criticised is quite superfluous, because any good-natured ignoramus could be "just, fair and considerate," according to the standard of said ignoramus.

It is just a trifle strange, however, to find the following in another column of the very same issue:

Mr. Jerome Hopkins announces that "genuine American opera" will be given at the Union Square Theatre on May 10, in the shape of his "Taffy and Old Munch." Mr. Hopkins is evidently determined to fight to the death all other so-called American operatic combinations, claiming that he is the great and only original in the line.

And yet "great" and "original" do not mean "genuine," and the persevering labors of an honest musician by no means imply "fight." It is a comfort to know that in veracity the reputation of the composer is almost equal to that of the *World*. Has the editor of one column given away the editor of the other? If so, who is the hireling of the *World* who uses his paper "to gratify spite rather than elevate art?" And is this a specimen of the boasted effort of the *World* to be "just, fair and considerate?"

And after twenty years of such treatment by oyster-house critics, the proprietors of such papers wonder why certain artists never advertise in their columns! They need wonder no more, for all musicians are not quite the fools some editors take them for.

IS IT EGOTISM?

THE above is the heading of the following article in the San Francisco *Music and Drama*:

Otto Floersheim has been invited to contribute his views on international copyrights to the forthcoming issue of the *Century Magazine*. Mr. Floersheim is co-editor with Marc A. Blumenberg of that excellent journal THE MUSICAL COURIER, and he takes this invitation as a compliment to him personally and a recognition of the strength of his organ. Has the *Century* stopped to consider what possible benefit can result from an article from such a source? Is Mr. Floersheim an astute lawyer? Can he affect the law as it stands? Can he change it? Can his views be of any assistance? He is a critic and composer of music, and may be able in both capacities; but of what use can his views be on such a subject? Is he to tell what composers might do if they were better protected? Is he so learned in the law that he can point out remedies for the existing evils? Will he give a dissertation upon the question as to how far a pirate may go and not lay himself liable? If yes, then his erudition is more extensive than we had thought. It strikes *Music and Drama* that such a subject should have been entrusted to a lawyer of experience, and not to a music critic. We could cite many names of men who write of music and the drama who are as great as Otto Floersheim, and can say that they would all decline the task because they know full well that as laymen they have no views which would carry weight. To say the least, there is a good deal of egotism about the editor of THE MUSICAL COURIER, even if he has received the compliment above stated, and he should remember the old adage "Ne sutor ultra crepidam" ere he gets himself into a mess.

It is only necessary to reproduce the editorial comments of the *Century* upon the question of international copyright as applied to music and the article alluded to to show the injustice of the remarks of *Music and Drama*. Here they are:

INTERNATIONAL COPYRIGHT ON MUSIC.

In the *Century* for February, 1886, was printed a collection of opinions from the most prominent authors of the United States, to the number of forty-five, on the subject of an international copyright law, contributed in response to a circular from us and unanimously demanding such a

measure, in the name of justice to authors and of an honorable public policy. In the following pages we print replies to a similar circular addressed by us to American musicians. It will be remarked that these responses, like those of the authors, recognize the pre-eminence of the ethical issue which is involved. Looking merely at the indifference of our legislators on this and other moral questions, one might think with Emerson that

"Things are in the saddle,
And ride mankind."

were it not for the widespread and unsophisticated sense of right which is shown by such protests as these from authors and composers, who, we are sure, are in this matter the truest representatives of American sentiment. How long will it be before Senators and members will recognize that this is primarily a moral rather than an economic question; and that the conviction of large classes of thoughtful people that we are pursuing a disgraceful policy is a source of weakness in the national self-respect for which legislators individually are every day newly responsible?

It will be seen that the *Century* wanted no legal advice. It had printed the opinion of literary men over a year ago and was anxious to secure the opinion of musical literary men, viz., composers and critics, and it honored among many others one of the editors of this paper, who happens at the same time to be a composer. Where is the egotism? Mr. Floersheim did not propose himself and knew as little of the invitation prior to its reception as did Messrs. Dudley Buck, G. W. Chadwick, H. A. Clarke, Julius Eichberg, Arthur Foote, F. Korbay, B. J. Lang, Louis Maas, William Mason, Harrison Millard, J. Mosenthal, John K. Paine, H. W. Parker, Waldo S. Pratt, Geo. F. Root, Sebastian B. Schlesinger, Albert A. Stanley, Eugene Thayer, Theodore Thomas, Carl Zerrahn or John R. G. Hazard.

All of these musical celebrities were invited for this one special reason, and that was to express an opinion on international copyright, based upon their personal knowledge and experience. As this question has been agitated beyond the bounds originally intended, we might as well publish Mr. Floersheim's reply to the invitation of the *Century*:

There is no need to argue at this stage of the controversy that copyright is property. The question at issue is now whether this property should have an international protection the same as the money a man carries abroad in his pocket. To reduce the matter to a strictly logical basis, copyright is money. Any man possessing a copyright may sell it for what it will bring in the market, precisely as he would sell his railroad stock, or his old clothes—for there are copyrights which are worth little more. The question is, shall civilized countries recognize these facts and give copyright an international safety, or shall the inhabitants of each country still have the privilege of poaching on the mental products of other countries at their pleasure?

American composers have so far had a hard time of it, and have found it a very difficult matter to introduce their works to their own countrymen. Nor is this so much to be wondered at when it is remembered that in the present state of lawlessness any publisher here can issue cheap reprints of any foreign composition at any time when he may choose to do so; he merely pays for the plates, the paper and the printing, the composer, of course, receiving nothing. This is certainly very agreeable and nice—for the publisher; but it naturally puts American composers in the shade. Lastly, it must not be overlooked that an international copyright law would not only be a matter of justice, but also a stimulus to mental activity, and it would certainly tend to discourage robbery, whose chief excuse seems to be that it is wholesale.

M. T. N. A. PROGRESS.

IT will gratify the friends of the Music Teachers' National Association to learn that the local committee at Indianapolis has up to date secured a guarantee fund of over \$6,000 to cover the concert expenses at the coming meeting at Indianapolis in July. The choral forces at the concerts have been limited for excellent artistic reasons to 400 voices, and Van der Stucken's orchestra of fifty performers has been engaged.

The programs of the three evening concerts have been partly sketched; one evening concert to be devoted to European composers and two to American composers, while the two matinees will have miscellaneous programs.

Of the European composers one has been selected from each country of musical importance, the names chosen being the following: Reinecke, Sgambatti, Saint Saëns, Benoit, Grieg, Mackenzie and Rubinstein.

Choral and orchestral works of the following American composers will be produced on the two nights dedicated to Americans: Buck, Chadwick, Dulcken, Floersheim, Foote, Gilchrist, Huss, McDowell, Paine, Singer, Van der Stucken and Whiting. As a matter of course, some modification of this plan may be necessary before the final programs are arranged, but at present the above represents or embodies the scheme of the concerts which are to be given. The attendance promises to be the greatest that has ever assembled at any of the music teachers' annual conventions.

...On Monday, the 11th inst., the one thousandth Popular Concert was given in London. The occasion was one upon which a little splash in the water was excusable, and, despite a not very strong program, of which Schumann's pianoforte quintet, played by Clara Schumann, Dr. Joachim, Mrs. Norman-Néruda (second violin), Messrs. Strauss and Piatti, was the chief feature, a large audience filled St. James's Hall. Indeed, so great was the crush that many enthusiastic amateurs, provided with camp-stools, had assembled at the orchestra door at 2 o'clock—that is to say, six hours before the concert began.

Some Wagner Letters.

BY HENRY T. FINCK.

"FIFTEEN Letters by Richard Wagner" is the heading of an article printed in the February and March numbers of the *Rundschau*, and including the full text of the letters. They were addressed to the writer of the article, Mrs. Eliza Wille, the wife of a Hamburg journalist who had wearied of public strife and settled in a Swiss village, Mariafeld, near Zürich, devoted to agriculture and the education of his children. In the eyes of all who worship musical genius, Mrs. Wille was a remarkably privileged person. Not only did she entertain Wagner for a whole summer at her house, when he was completing his "Meistersinger" score; she was also one of the first to hear parts of the "Tristan" music and the Nibelung poems, which Wagner first read at her house. Moreover, she knew Chopin and Liszt. Indeed, as a girl in Paris, she once had occasion to indulge in a frivolous pastime which the muse Terpsichore herself would have envied her—that of dancing to the four-hand performance on the piano of Chopin and Liszt. She relates that she had never heard anyone play Chopin's music with such refinement and clearness as his own performance showed. One evening she gave him a poem which she had written on Poland, whereupon he sat down and improvised with such a wonderful wealth of ideas and sentiment that the hostess pressed her hand and said she had never heard Chopin play like that.

Wagner she first met at Dresden in 1843, when "Rienzi" and the "Flying Dutchman" had just been brought out. She was impressed by "the elegant, mobile figure, the head with its great forehead, the keen eye and the energetic lines about the small and firmly closed mouth. An artist who sat next to me called my attention to the straight, projecting chin, which, as if chiselled in stone, impressed a special character on the face." Nine years later Wagner was for the first time a guest at Mariafeld. He arrived in company with the poet Herwegh. It was through Herwegh that Wagner was first introduced to the works of his favorite author, Schopenhauer, which Herwegh had brought with him to Mariafeld. Wagner fairly devoured them. "He and Herwegh were astounded at the solution of the world-mystery." They spent much time discussing them, together with such subjects as alliteration and the Edda poems. At a later period, when Wagner was again staying at Mariafeld, he commonly had a volume of Schopenhauer in hand when he was not at his work. "No one has penetrated more deeply than I into the spirit of this philosopher," he said to Mrs. Wille. Mrs. Wille frequently called on Schopenhauer when he was at Frankfurt. "Do you remember," Wagner said one day to Mrs. Wille, "what greeting from Schopenhauer your husband once brought me? 'Tell your friend Wagner that I am obliged for the copy of his "Nibelungen" which he sent me, but he ought to give up music—he is more of a poetic genius. I, Schopenhauer, shall remain faithful to Rossini and Mozart.' Do you suppose," Wagner added, "that I bore the philosopher a grudge on that account?" There was, indeed, little occasion to heed the opinion of a man who played the flute and who admired Rossini because he absolutely disregarded the text of his operas.

During his ten years' residence in and near Zürich Wagner did not, according to Mrs. Wille, share the dreary fate of other exiles. His fame had preceded him, and "everyone felt honored to receive a kind word from him." He did not take much part in local musical affairs, but on one occasion he gave a concert at which selections from his own works were produced, and which aroused much enthusiasm among the audience as well as the musicians. One old cellist remarked that "when he is with us we all seem new men and musicians." On one occasion Wagner had accepted an invitation to act as judge at a local contest in Wallis; but at the last moment he changed his mind and declined. "Wagner did not approve of four-part male choruses," Mrs. Wille remarks, "except for warlike utterances; a chorus without female voices seemed unnatural to him." Such sorrows of exile as Wagner did know in Switzerland came entirely from the unpromising outlook of his affairs at home. True, his early operas were gradually making their way in the German opera-houses, but the leading opera-houses—at Vienna, Berlin, Munich—where alone they could be satisfactorily rendered, were the last to produce them; and the manner in which his own and other operas were commonly rendered always disgusted and discouraged Wagner. The Vienna authorities refused Wagner's offer to write for them a new opera ("Die Meistersinger"), but gave an order instead to Offenbach; while the Berlin intendant refused even to see Wagner when he called on him! His finances, too, were exceedingly low, and this added to the depression of his spirits while he was at Wille's house. A Russian princess, enamored of his music, had promised her assistance; but when it came to the test she was found wanting. Other letters of unpleasant contents damped his spirits and interrupted his work on "Die Meistersinger."

One day he exclaimed to Mrs. Wille: "I am differently organized, have sensitive nerves, must have beauty, splendor and light! The world owes me what I need! I cannot be content with a miserable organist's position, like your Master Bach! Is it really an unheard-of demand if I claim a right to the little bit of luxury which I like—I, who am preparing enjoyment for the world and for thousands!" Some years previously to this outburst, Liszt had remarked to Wille that he knew of no opera-house good enough for Wagner; that he needed a stage, vocalists, an orchestra—in short, everything—according to his own notions. Wille retorted that that would probably cost over a million (francs); whereupon

Liszt suddenly exclaimed prophetically, and in French, as usual when he was excited: "Il l'aura! Le million se trouvera." The prediction was fulfilled; and it was while Wagner resided at Mariafeld with the Willes that the young King of Bavaria dispatched a special messenger to find Wagner and bring him to Munich. But Wagner had left just two days before without explaining why—apparently to make a tour of the German opera-houses.

He first stopped at Stuttgart, whence he wrote to Mrs. Wille that he had attended a performance at the opera which inspired him "with deadly disgust." In the next letter, dated May 4, 1864, he writes to her about the king: "You know that the young King of Bavaria sent a messenger to find me. To-day I was brought before him. He is, alas, so beautiful and sympathetic, so emotional and delightful, that I am afraid his life must fade away in this common world like a divine dream. He loves me with the depth and ardor of first love; he knows all about me and understands me like my own soul. He wants me to be with him always, to work, to rest, to produce my works; he will give me everything I need; I am to finish my 'Nibelungen,' and he will have them performed as I wish. I am to be my own unrestricted master, not Kapellmeister—nothing but myself and his friend." May 26 is the date of another very long letter, in which occur these passages:

In the year when my "Tannhäuser" was first performed (the work with which I entered on my new thorny path), in the month of August, when I was filled with such an exuberance of creative impulse that I sketched "Lohengrin" and "Die Meistersinger" at the same time, a mother gave birth to my guardian angel. At the time when I was finishing my "Tristan" at Lucerne, and was making unspoken efforts to secure permission to live on German territory (Baden), and finally, in despair, turned to Paris, there to engage in undertakings against which my spirit revolted—at that time the youth of fifteen first heard a performance of my "Lohengrin," which moved him so deeply that from that date he educated himself by the study of my works and writings in such a manner that he now frankly confesses to his surrounding, as to me, that I was really his sole educator and teacher. He followed up my career and my troubles, my disagreeable Parisian experiences, my misfortunes in Germany, and now his sole wish is to have the power to show his supreme love for me. The only sore trouble of the youth was to comprehend how to secure from his obtuse surrounding this necessary sympathy for me.

Early in March, of this year, I remember the day, I became convinced that any attempt to improve my situation must fail; openly and defenseless I confronted all the abominable indignities inflicted on me, when, quite unexpectedly, the King of Bavaria died, and my compassionate guardian angel—contrary to all fate—mounted the throne. Four weeks later his first care was to send for me. While I was, with your compassionate assistance, draining the cup of misery to the dregs, his messenger was already searching for me at my empty house in Penzing; he had to bring the loving king a lead-pencil, a pen belonging to me. How and when he found me you know already. * * *

"He now resides mostly in a small castle in my neighborhood; in ten minutes the carriage brings me into his presence. Daily he sends for me once or twice, and I always fly as to a beloved. Our intercourse is most delightful. Such a thirst for knowledge, such understanding, such reckless eagerness and enthusiasm, have never been my happy lot."

The king presented him, among other things, with a portrait for which he sat expressly for Wagner. In September Wagner writes again to his friend:

Now I have a young king who really loves me ecstatically; you cannot conceive what this means. I remember a dream which I had as a youth; I dreamed that Shakespeare was living, and that I saw him and spoke to him actually and in person. I have never forgotten the impression which this made on me, and which aroused the desire in me to see Beethoven (who, too, was no longer among the living). Somewhat similar must be the feelings of this amiable young man in having me. He tells me he can hardly believe that I am really his! His letters to me no one can read without astonishment and delight. Liszt remarked that his receptivity, as shown in them, was on the same lofty plane as my productivity. Believe me, it is a miracle!"

One of the main reasons why Wagner soon found himself surrounded by enemies at Munich was the belief that he had an equally great influence on the king in political matters. But this was not the case, for, as Wagner remarked to Wille, the "king looked at the ceiling and began to whistle" whenever Wagner began to talk politics. Nevertheless, how universal this erroneous belief was is shown by the following extract from the letter just quoted. The reference is to Lassalle:

The unhappy man came to me (through Bülow), just fourteen days before his death, to beg me to intercede with the King in behalf of the Swiss Ambassador (Dünninger). (For I am considered simply an omnipotent favorite; the other day the relatives of a female poisoner implored my protection!) What do you say to that? I had never before met Lassalle; on this occasion I disliked him heartily. It was a love affair, prompted purely by vanity and false pathos. I recognised in him the type of our prominent men of the future, which I must call the Germanic-Jewish.

Whatever may have been King Ludwig's eccentricities, it is probable that the world would never have seen Wagner's last two or three works had it not been for his encouragement and support; and certainly the general appreciation of Wagner's genius would have been retarded a decade or two. This fact invests the present correspondence with a double interest.

...A correspondent of the London *Musical World* writes from Berlin:

History repeats itself. The Bülow cause célèbre at Berlin had a precedent more than a hundred years ago, although Count Hochberg was probably not aware of it. The victim of official brutality on that occasion was a person even more celebrated than Dr. von Bülow, viz., Jean Jacques Rousseau, the great philosopher and the author and composer of "Le Devin du Village," an operetta which was immensely popular in its day. The agreement for the performing right of this work at the Paris Opera embodied a clause securing to the author free entry for life. Later on, when Rousseau raised his mighty voice in the cause of Italian versus French opera in favor of the former, and attacked French composers and singers in somewhat unmeasured terms, a storm of antagonism rose against him, and one evening, in 1754, on presenting himself at the Opera he was told that he could no longer be admitted to a theatre the performances at which he failed to appreciate. More courteous and gentlemanly than Count Hochberg, M. de Neuville, the manager of the theatre, admitted that his action was not strictly lawful, but public opinion was too strong for him. Public opinion in Berlin, as your readers are aware, is all the other way.

PERSONALS.

MCKEE RANKIN AND "MACBETH" MUSIC.—We publish in this number a picture of McKee Rankin, under whose auspices Edgar Kelley's music to "Macbeth" will be produced this evening, at Chickering Hall. Mr. Rankin will appear as *Macbeth* at Niblo's in the fall, and the music of Kelley is proposed for the run of the play at Niblo's.

FEININGER.—Carl Feininger is nothing if not persistent. He recently treated the Berliners to another dose of his compositions. On the composers' evening of the 1st inst., he conducted the following of his own works, played by Meyder's orchestra: Heroic overture, "Badenser;" *Amalia's* song from "Die Räuber," solo soprano, Miss Helen Funk, solo harp, Miss Lüffler; scherzo, entitled "Beseechings;" dramatic overture, entitled "Uriel Acosta."

SULLIVAN.—Sir Arthur Sullivan, despite the failure of his "Golden Legend," remained at Berlin to conduct at Kroll's Opera-House the first performance of his "Patience," which took place on the 9th inst., and met with instantaneous successful recognition. Although the work was given in English and sung by English artists, the title of the same has been changed from "Patience" to "Santhilde."

ALBERT.—The "Te Deum" written by the late Prince Concert has been selected for performance at the state jubilee service of the Queen of England. It may save sundry ambitious composers trouble to state that there is no need to offer to dress up the work with modern instrumentation, as a complete score for the orchestra exists in the prince's handwriting.

SEIDL.—As we predicted, the suit for breach of contract and damages of \$8,000 which Director Angelo Neumann instituted against Anton Seidl and Mrs. Seidl-Krauss was decided in favor of the defendants. Neumann had absolutely no case, and the whole charge was, as we said before, simply trumped up to help Count Hochberg over his dilemma on account of Seidl's refusing to become court conductor of the Berlin Royal Opera-House under conditions distasteful to our great Wagner conductor.

LOUISE.—We learn from good authority that the fourth one of Liszt's piano compositions, entitled "Consolations" (the one marked with an asterisk), is really the composition of the late Queen Louise of Prussia. A German princess, a grandchild of the queen, had heard her play it so frequently that finally she learned it by ear, and one day she communicated it to Liszt, who, in modernized form, incorporated the pretty salon piece in his cycle of "Consolations."

RUBINSTEIN.—The well-known piano manufacturer, Schroeder, of St. Petersburg, has just put on exhibition all the different presents that have so far been bestowed on Anton Rubinstein during his artistic career. Among the most important of these is the baton which Mendelssohn gave to the great Russian thirty years ago. Rubinstein is reported to cherish plans of the establishment of a Russian national opera undertaking and the building of a new theatre at St. Petersburg to be devoted exclusively to that purpose.

GROLL.—Miss Emilia Louise Groll, of Cleveland, Ohio, who was one of the prize pupils of the College of Music of Cincinnati, and afterward studied with Marchesi, and who has been winning favors in some of the opera-houses of Italy, has been engaged by Mr. Carl Rosa for a season of English opera, which she will enter on May 2 in Gounod's "Faust."

VERDI.—Among the many honors and titles recently bestowed upon Verdi is the one nominating the maestro "honorary member of the Agricultural Society of Lombardy." If this is not bucolic, we don't know what is.

SAINT-SAËNS.—Camille Saint-Saëns, the eminent French musician and composer, has met with great success at St. Petersburg, where he recently gave seven concerts and appeared in his fourfold capacity of composer, conductor, pianist and organist.

NILSSON.—Christine Nilsson, under the terms of her marriage with Count Miranda, retains absolute control of all her fortune. A woman has to marry two or three times in order to secure a necessary amount of experience. Nilsson was financially ruined once by an eccentric husband.

PATTI.—Mr. Edward Irenæus Stevenson gives the following severe but just *résumé* of the Patti season, just closed, in last week's *Independent*:

Patti is declared to be now making her last, final, ultimate, and most supplementary of "farewell" appearances. She is supported by a small company (chiefly relics of Maplesonianism), from whose membership little was anticipated and less is got. The roles wherein she has come before us are her time-honored ones of *Violetta*, *Semiramide*, *Margherita*, *Lucia*—and she has added to her repertory, by way of quasi-novelty, *Carmen*, which she essayed with small success last season in London.

In the very large area of the Metropolitan, Mrs. Patti's voice is swallowed up, filtered away to a little stream—lost. Her artistic resources count for naught. To hear her thus reminds one of a piping linnet trilling in Trinity Church, a mouse warbling in the wainscot. The auditorium that Lilli Lehmann or Marianne Brandt so readily fill, even the least syllable being caught, Mrs. Patti is unable to dominate. Her voice this spring shows wear and tear, the attacks of inexorable time, much more decidedly than hitherto. Sweetness is almost altogether wanting; her low notes are weak; her high notes thin. Of dramatic expression she has possessed little more than a conventional amount; to-day she fails to give any sufficient degree to her music. Almost all the week she has sung out of key—she, Patti, once the true-throated—and in "Semiramide" she flatted continually. Penetrating pureness of tone is sadly diminished. Her execution is uneven, often almost careless, her runs less fluent, her trills more mechanical, her wonderful cadenzas apt to be blurred.

It is not pleasing to observe that she has laid aside none of those enfan-

tillages of stage demeanor, the would-be girlish gait, the affected poses, the little simulations of surprise at applause or a bouquet; the thousand little mannerisms that were gracefully a part of Patti's younger self, but which are silly in a singer of middle years. Altogether it is best to admit frankly that gods and goddesses grow old and *passé*, despite the cajoling liars of Olympus. Mrs. Patti is no longer a sufficiently youthful, capable and enjoyable operatic singer to deserve at all the place she assumes. It is hard, but it is true, true as inexorable fate. Concerning the supporting troupe we have the benefit of the old and incredible Italian "star" system let loose upon a suffering city again, to remind us of the former evil days, departed, we trust, never to return.

Antonio Galassi still preserves much of the sonority of his admired baritone, but uses it rather coarsely and explosively. Mr. Del Puente holds his own tolerably—he is still an acceptable singer in almost any Italian troupe—saves his voice carefully, and as the dashing *Torcedor* exhibits almost all his ancient dash and spirit. Mrs. Scalchi is the same taking singer with three bad voices. The two tenors, Vicini and Guille, are poor stuff indeed—Guille can hardly be heard. If anything is disgraceful it is the scratch chorus; if anything more disgraceful than the scratch chorus, it is surely the scratch orchestra; and the third disgrace is the stage appointing throughout.

We have not entered into the consideration of Mrs. Patti's *Carmen*, for it is not worth while. It is a feeble dramatic performance, and musically of no significance to her fame. We hope that an artist of such deserved fame, the last representative of the *bel canto*, the charming cantata that has recalled for us a grove of such nightingales as Persiani, Grist, Catalani and Maria Malibran, will either have the good sense not to keep on *farvealling*, until one longs to point out the open door to her, as a host might his ever-going but never-gone guest; or else that she will make her further unnecessary adieux where she can be heard and seen in a manner that can be called dignified, if not agreeable.

HOME NEWS.

—Prof. Joseph Gegan, for forty-three years leader of the choir of the Cathedral at Baltimore, is dead.

—Route of the Mendelssohn Quintet Club: To-day, Jacksonville, Ill.; 28, Quincy; 29, Galesburg; 30, Monmouth; May 2, Sterling; 3, Elgin.

—A testimonial concert to Mark Kaiser, the violinist, took place at Grunewald Hall, New Orleans, on Tuesday, April 26. Mr. Kaiser played De Beriot's ninth concerto and Leonard's "Fantaisie Militaire."

—At the thirteenth Peabody recital, Baltimore, last Friday, Mrs. Dory Burmeister played Schubert's variations in B flat major, Floersheim's "Elevation and Gavotte," Chopin's ballade in G minor and Liszt's Rhapsodie No. 12.

—The pretty contralto Miss Agnes Huntington is engaged to sing in the forthcoming production of Mr. Janotta's historical opera, "Alidor," which will have its first representation at the Grand Opera-House, St. Paul, in June next.

—A very enjoyable matinee concert complimentary to Mr. Frederick Jameson, the well-known tenor, was given at Chickering Hall last Thursday afternoon. The varied and well-selected program was well rendered by the concert-giver, assisted by Misses Ella A. Earle, soprano; Adelaide Foresman, contralto; Hortense Hibbard, pianiste; Messrs. Carl Dufft, baritone; Harry Rowe Shelby, organist; Emilia Agramonte, accompanist, and the Beethoven string quartet.

—The announcement was officially made last week that the full Boston Symphony Orchestra has been engaged for the annual festival of the Worcester County Musical Association next September; also the following soloists: Mrs. Giulia Valda, Mrs. Zelle Trebelli, Max Alvary, Max Heinrich and A. E. Stoddard. Mrs. Valda and Messrs. Alvary and Heinrich will appear in Berlioz's "Damnation de Faust" and Mr. Stoddard in "Elijah." Negotiations with other artists are in progress.

—Haydn's "Seasons" was produced by the Philharmonic Society, of Montreal, last Wednesday night, and judging from the reports and criticisms of the Montreal *Gazette* and the Montreal *Daily Herald*, the performance was a pronounced success. The soloists were Miss S. Traubman, soprano, Mr. Jordan, tenor, and Max Heinrich. Miss Traubman, who made her first appearance in Montreal on that occasion, achieved instantaneous success, and was recalled several times. She is a pupil of Mrs. Fursch-Madi, the renowned singer.

—The annual meeting of the Kansas State Music Teachers' Association this month, at Topeka, was the most successful in the history of the association. The officers elected for the ensuing year are:

President, William MacDonald, of Lawrence, Kan.
Secretary and treasurer, Miss Lida Davis, of Junction City.
Executive committee, H. E. Schultze, of Kansas City; A. C. Moss, of Emporia, and A. W. Siskner, of Wichita.
Program committee, H. H. Merrill, of Topeka; P. D. Aldrich, of Lawrence; Mrs. A. L. Simpson, Emporia.
Committee for examination of questions, P. D. Aldrich, William MacDonald and A. C. Moss.

—A. F. Koerner has established an amateur orchestra, now numbering twenty-six performers, in Norfolk, Va., which is said to be doing fine work. One of our exchanges from that city remarks, regarding a recent concert of this "Caecilia" orchestra: The orchestra played well and showed marked improvement. The solo singing was superb, and we mention especially the grand aria from the "Magic Flute" in which Mrs. Hoyermann-Koerner showed herself to be a thorough artist. Her phrasing was grand, and her tones in the high register being so easily taken that it was marvelous, reaching to high F, with a flute-like clearness, and was, from a musical and classic standpoint, the gem of the evening. Mr. Hoyermann acquitted himself in the "Freischütz" aria nobly. He sang with a firmness and clear understanding of that most difficult aria.

—Twenty-one years is a good while, and we believe that Jerome Hopkins's "Springtides" are the longest succession

of musical performances ever given in New York under one director, an exceptional one we all admit in many ways. The twenty-first "Springtide" is "genuine" American opera, but for children, and will be Mr. Hopkins's "Taffy and Old Munch," done at the Union Square Theatre, with Lander's orchestra and other full accessories such as the work has never had before. The composer claims to have originated musically and scientific *kinder-oper*, and bases his claim upon the previous non-existence of any similar work whose music was not either adapted from adult operas or written without orchestra calculations. In "Taffy and Old Munch" the orchestra has the chief burthen of the serious music; there are very few solos for children's voices and the principal design is to show the wonderful variety and beauty of children's choruses. The sixth edition of the libretto has just been published and this is a pretty good evidence of the constant popularity of this certainly curious little opera.

—Mrs. Madeline Schiller, who is soon to leave us for a trip to Australia, gave the first of two farewell piano recitals at Chickering Hall last Friday afternoon. The lady, who is a great society favorite, was warmly received by her numerous friends, and rendered in technically almost faultless and conceptionally more correct than warm or tender manner the following comprehensive, rich and well-chosen program: Etudes, "Perles d'Ecume," Kullak; "La Campanella," Liszt; op. 25, Nos. 7 and 5, op. 10, No. 12, Chopin; "Kreisleriana," Nos. 2, 5 and 8, Schumann; "Sonate Appassionata," op. 57, Beethoven; "Rhapsodie d'Auvergne," Saint-Saëns; "Lullaby," Floersheim; "Nellozza," Mazurk, No. 2, Godard; "Rhapsodie Hongroise," No. 2, Liszt. The second and last recital was to take place yesterday afternoon at the very hour this journal goes to press. Critical reference to it must therefore be deferred until next week.

—Some of the friends of the gifted composer, pianist and teacher, Charles Fradel, recently deceased, arranged a benefit concert for the artist's poor widow, which was given at Steinway Hall last Wednesday night, and though not overwell attended realized a snug little sum, which, as the Steinways, with their customary and well-known generosity, bore all expenses and all the artists had volunteered their services, could be handed undiminished to the aged and respected lady.

We are not in the habit of criticising charity concerts, but while giving below the program of the occasion in full without detailed comment, we cannot refrain from mentioning the charming and accomplished manner in which Mrs. Harriet Otis Dellenbaugh's readings were given; the brilliancy and beauty of touch and tone with which S. B. Mills rendered his solos and an encore; the earnestness and tenderness with which Ferd. Q. Dulcken played his late friend's pretty and graceful compositions, and the skill and taste which the blind organist, Armin Schotte, displayed in the handling of the Steinway Hall organ. The following was the program in full:

Overture, arranged for organ, "Belmont and Constanze" . . . W. A. Mozart
Mr. Armin Schotte.
Song, "Das Herz am Rhein" . . . Hill
Mr. Holst-Hansen.
Song, "The Wanderer" . . . Schubert
Miss Tillie Jones.
Recitation, "A True Story" . . . Mark Twain
Mrs. Harriet Otis Dellenbaugh.
Aria, "Bel Raggio," "Semiramide" . . . Rossini
Miss Juliette Corden.
Piano soli, {a, Nocturne, in F . . . Fred. Chopin
{b, Waltz Caprice, in E flat . . . S. B. Mills
Mr. S. B. Mills.
Romanza, from, "Euryanthe" . . . C. M. von Weber
Mr. Henry Koeke.
Recitation, "Miss Nell Latine's Engagement and Wedding" . . . Baker
Mrs. Harriet Otis Dellenbaugh.
Songs . . . {a, "All Souls' Day" . . . Lassen
{b, "The Hedgerose" (Haiderlöselein) . . . Schubert
Miss Juliette Corden.
Piano soli, {a, "Le Reveil du Rossignol," reverie, in G . . . Charles Fradel
{b, "Seconde Historiette" (Scherzo burlesque) . . .
Mr. Ferd. Q. Dulcken.
Aria, "Figlio Mio," "Le Prophète" . . . Meyerbeer
Miss Tillie Jones.
Quartet, from "Rigoletto" . . . Verdi
Misses Corden and Jones and Messrs. Koeke and Hansen.

—The two last performances of the Patti troupe at the Metropolitan Opera-House were "Lucia" on Wednesday night, and "Martha" on Saturday afternoon. Both were attended by the most numerous audiences the house ever held, it being asserted that at the matinee not less than \$12,500 were taken in, and that the total receipts for the short season of six performances amounted to \$70,000. As for the performances, nothing new can or need be said about them. Patti, who was nettled at her failure as *Carmen* on Monday night, outdid herself as *Lucia* on Wednesday night, and it may truly be said that for years she has not sung as well as on this occasion. The public went literally wild over her, and the consequence, as usual, and as repeated at the Saturday matinee, was an encore singing of the now over-stale "Home, Sweet Home." Little Guille, as *Edgardo*, on Wednesday night, looked ridiculously out of proportion, and his singing was not such as to redeem his stage appearance. The rest of the support was on a level with that of former performances.

As was first announced in THE MUSICAL COURIER of last week, arrangements have been made for two further appearances of Patti in New York. These will be on May 11 and 13. The first will be given up to a repetition of "Semiramide," the second to a "mixed" bill, consisting in all likelihood of an act from "Linda," the shadow-dance scene from "Dinorah," and, if Nicolini can be prevailed upon to assume the role of *Rhadames*, the Nile scene from "Aida."

—There will be a May Festival in Nashville under the auspices of Francis A. Welter.

—Musin and Mrs. Trebelli will be here on their return from the West in the early part of May.

—Edmund C. Stanton, director of the Metropolitan Opera-House, leaves for Europe to-day.

—The Department of Music of the University of Kansas is doing some excellent work in the interest of legitimate music.

—Hugo Bialla, for ten years organist of St. Ann's Roman Catholic Church, begins a new engagement next Sunday at the Tabernacle Baptist Church, Second-ave., near Tenth-st. He is succeeded at St. Ann's by a reconstructed choir under Mr. A. Cortada, with Mrs. Cortada as organist. It is curious to imagine Bialla as organist of a Baptist church, yet such is the case. Father Preston, of St. Ann's, will have the Gregorian chant in the future.

—Last Wednesday's Chicago *Tribune* stated the following:

The Amateur Club enjoyed its sixteenth artists' recital at Apollo Hall yesterday afternoon, the program being furnished by the Mendelssohn Quintet Club, of Boston. Mr. Ryan gave the solo part of the theme and variation from Mozart's clarinet quintet with his well-known skill. Mr. Louis Blum played two violoncello solos with a perfection of tone and technical facility rarely equaled. His pianissimo is especially remarkable. Miss Ryan was the vocalist. A Mendelssohn quintet and Beethoven quartet were also given.

—Constanza Donita (Miss Seebass), of New York, has just concluded a contract for three years with Impresario Hoffmann, of Cologne, Germany. This young lady, after singing with great success at Turin, Italy and Geneva, Switzerland, during the past season, has now made her debut at the Opera, Cologne, creating a perfect furore in Ambroise Thomas's "Mignon" on March 31, and again on April 4. The local papers accord the highest praise to the debutante both as regards singing and acting. A cable dispatch announces that Miss Donita again achieved a grand success at Cologne on April 21 as *Carmen*, the celebrated tenor, Emil Goetze, appearing as *Don José* on the same occasion.

—Some time ago John F. Rhodes, the violinist, bought a \$1,200 Guarnerius violin from Victor S. Flechter. He paid on installments \$350, and in the meanwhile accepted an engagement with Miss Amy Sherwin to concertize with her in Australia, and left on Monday morning for San Francisco, en route. Mr. Flechter frequently applied for the balance due him or security in its place, but could get no satisfaction from Rhodes. On Thursday night Rhodes played on the violin at the Amphion concert in Brooklyn, and, after he had finished his numbers on the program, the violin was attached by order of court. Everything was arranged on Saturday prior to his departure, Mr. Flechter having received ample security for the balance due him, and Rhodes rode away with his Guarnerius.

—We quote the following from the Boston *Beacon*:

The oratorio of "Emmanuel," by J. Elliot Trowbridge, was given for the second time on Wednesday evening last, at Newton, by the West Newton Choral Union, assisted by singers from the Boston Handel and Haydn Society and Waltham Choral Society. The soloists were Mrs. E. Humphrey-Allen, soprano; Miss Gertrude Edmunds, contralto; Mr. Geo. J. Parker, tenor, and Mr. Clarence E. Hay, bass. An orchestra was led by Mr. C. N. Allen, first violinist. The performance was conducted by the composer, who has reason to be gratified at the enthusiastic expressions of approval with which it was received. The work has reached a degree of excellence rarely found in the first effort of any composer. Mr. Trowbridge is too modest, too true an artist to compare it with the immortal oratorios of the great masters; yet the oratorio of "Emmanuel" will stand upon its own merits, and there is so much in it to be commended it will undoubtedly be added at once to the repertoire of choral societies which are not yet able to overcome the difficulties of Handel, Haydn and Bach.

—A matinee musicale was given at Chickering Hall last Saturday by Miss Atala Ramlé, who indulges in the special distinction of being "Pianiste to His Highness the Khedive of Egypt." Besides this title and the most affected stage manners we ever beheld, there was little else to distinguish Miss Ramlé as a pianiste. When playing comparatively easy music she renders it clearly, though without either sentiment or correct musical conception, and when attempting to overcome technical difficulties the lady, like many others, tries to hide her inability to do so by putting down and holding down the pedal, regardless of harmonic, or rather inharmonic, effects. Miss Ramlé's solo numbers were: Air in E minor and caprice de bravoure in A, Scarlatti; étude in E major and étude in C sharp minor, Chopin; "Spinnerlied," Wagner-Liszt; adagio in D, Galluppi; menuet in B flat, C. F. E. Bach; gigue in B flat minor, Graun; valse in C sharp minor, berceuse and nocturne in B major, Chopin. Besides these pieces she rendered the piano part in the first movement from Mendelssohn's D minor trio and in the Schumann quintet, in which the string quartet was in the hands of Messrs. Gustav Dannreuther, August Roebelen, Max Schwartz and Henry Finze. A very small but rather ostentatious audience was present.

An admirable example of Haydn's happy power of paying a compliment is afforded by the following story, relating to Mrs. Billington, of whom Sir Joshua Reynolds painted a portrait representing the celebrated vocalist in the character of St. Cecilia listening to celestial music. "Yes," said Haydn, upon being asked what he thought of the painting, "it is indeed a beautiful picture; it is just like her, but there is a strange mistake." "What is that?" said Sir Joshua. "Why," replied Haydn, "you have her painted listening to the angels when you ought to have represented the angels listening to her."

Symphonic Concert.

THE sixth and last of Mr. Frank Van der Stucken's series of Chickering Hall Symphonic concerts was given last Saturday night amid the concurrence of a large, select and musical audience. The special attraction to music lovers and searchers after musical novelties was the first performance on this occasion of Rubinstein's sixth and latest symphony, the one in A minor. Thrice this new work had been announced for performance, and thrice it had been rejected. Theodore Thomas, who had intended it for one of the Philharmonic concert programs, thought it was not worthy of the purpose; Seidl, who had announced it for his last concert, withdrew it in the eleventh hour, after having spent one entire rehearsal in playing it through. The reason given by him for such action was that he thought the work a counterfeit, and insisted that he was willing to wager that it was not a work of Rubinstein's, although his name appears on the title-page as the work is "too bad."

The fact that Seidl is one of the best score-readers in the world speaks volumes against his being in earnest with the above assertion, which must rather be taken as a bluff, for if the symphony were so bad as to forestall Rubinstein's paternity of it, Seidl would have known it without first having to play it through with the orchestra. What probably scared Seidl, as well as the sagacious Thomas, not to overlook, last and least, Mr. Walter Damrosch, were the enormous technical difficulties which the score represents, and the comparatively small effectiveness of the orchestration, which is really not remarkable throughout the entire work. Van der Stucken, who is nothing if not ambitious, could not be scared by such untoward outward circumstances, and even if he had to cut out eight bars in the slow movement because his violas could not play them with sufficient ensemble, and eight more in the last movement for similar reasons, he was going to perform that very symphony that had received the *meine tekel* mark of his colleagues.

Let us say right here that Van der Stucken was right in his estimate of the symphony, as well as of his own abilities as a conductor and interpreter and of the thoroughness of the composition of his orchestra. They played the symphony with spirit, vigor, nice shading and, under the circumstances, considerable rhythmic precision. The result was a satisfactory rendering of a work which, as a whole, deserves a place on any modern symphony program in the entire civilized world. Of its four movements the best is undoubtedly the scherzo in C major, which, in point of invention, treatment and form, is one of the finest specimens of a modern symphonic movement. The last movement, which offers variations of an interesting kind of two thoroughly Russian themes, is very characteristic, but lacking in form. The slow movement in E major is pretty, but rather tame, especially in orchestration; and of the thematic material of the first movement, which is abundant, though not over original, we only like the first theme, which is rhythmically pregnant and would lend itself well to even more extensive treatment than Rubinstein has subjected it to.

The other orchestral numbers were Mendelssohn's rather insignificant overture in E major entitled "Camacho's Wedding Feast" and a "Carnival Scene" in D major, by Arthur Bird. This latter is not a new work of the talented young American and has been heard before in Germany in different cities. It is cleverly and effectively scored, but a great drawback to its artistic worth is the frequent recurrence of the trivial first and main theme without either harmonic, rhythmic or orchestral changes.

The soloist of this concert was the well-known and most excellent Chicago pianist, Mrs. Fannie Bloomfield-Zeissler, who was heard in Rubinstein's D minor concerto and Chopin's andante spianato and polonaise in E flat. While the effect of the latter was spoiled through a considerably too fast tempo, the performance of the concerto was undoubtedly one of the finest we have ever heard. The conception and execution of the first and last movements were truly electrifying and showed the performer's flawless technic, touch and tone to the utmost advantage, and in the slow movement the artist displayed great poetry of feeling and musical sentiment.

A slip of memory which occurred, despite the fact that the lady had her notes before her, came near marring the effect of the last movement. Mrs. Bloomfield-Zeissler elicited deservedly the most hearty and genuine applause, and after several recalls she was induced to add an encore to the Chopin "Polonaise," choosing for it Schytte's graceful and dainty étude in D major, which she played in a technically perfectly astounding manner, and with the utmost nicety and delicacy of tone.

German Liederkrantz.

THE third and last concert of the season of this prosperous society took place at their beautiful hall, in East Fifty-eighth-st., last Saturday evening. The fine program attracted an audience which not only filled the hall, corridors and anterooms, but even the stairs were literally packed with a dense crowd of humanity. It must be said that the concert itself fully justified the eagerness and attention with which the vast assemblage listened to the performance. After the orchestra, under Mr. Reinhold L. Herman's baton, had performed the introduction to the opera "Lorelei," by Max Bruch, and the introduction to the third act of "Lohengrin," Miss Agnes Huntington sang the air from Rossini's "Cenerentola" with great effect, and as an encore sang a charming little piece in German. Then followed the male chorus, over a hundred strong, who sang Julius Rietz's "Morgenlied" and "Gute Nacht, ihr Blumen," by C. Isemann, in perfect style.

Mr. William Steinway then ascended the stage and in a neat

little speech, first in German and then repeated in English, informed the audience that Miss Adele Aus der Ohe, who was to have played Liszt's E flat concerto, was detained in Pittsburgh on account of indisposition, and that in her place Miss Fanny Bloomfield would play Rubinstein's D minor concerto, with orchestra. Miss Bloomfield, being very heartily received by the audience, then played the concerto in magnificent style, being enthusiastically encored and playing a charming little piece in response. Then Mr. Anton Schott sang the "Wanderlied," by Robert Schumann, and "Hoch, Deutschland, herrliche Siegesbraut," creating an immense furore by his masterly rendition. Mendelssohn's "Athalie," for full chorus and orchestra, closed the concert. The solos were sung by Misses Ida Klien, Fanny Hirsch and Agnes Huntington and the connecting recitations were spoken by Dr. H. Senner. Although the work itself is of somewhat antiquated style, yet it does not lack in very effective numbers, and was rendered effectively, the soloists all doing splendidly and the whole performance being received with great enthusiasm. Taking it in all, it was one of the finest and most enjoyable concerts ever given by this great and prosperous society.

FOREIGN NOTES.

....The City Council of Paris recently voted 5,000 frs. as a subvention to Padeloup's popular concerts.

....Verdi's "Otello" will be produced at the Imperial Opera, Vienna, on or about October 4. Conductor, Hans Richter.

....In the beginning of August Wagner's early opera "Die Feen" will be produced at Munich, with Miss Nessler and Mr. Mikorey in the chief parts.

....The Richter concerts, at London, are now officially fixed to take place May 2, 9, 16, 23, June 8, 13, 20, 27, and July 4, at St. James's Hall. Mr. Vert is manager, the suit of Franke & Chappell and Vert having been decided against Mr. Franke.

....Encouraged by the success of "Die Walküre," it is announced that the directors of the Théâtre de la Monnaie in Brussels will give "Siegfried" next season, and the "Rheingold" and "Götterdämmerung" during the season of 1898-9.

....Verdi has completely broken off all negotiations with the directors of the Paris Grand Opera regarding the representations of his "Otello" there next season. The maestro declares that the great Paris institute does not possess a prima donna to whom he would like to trust the impersonation of *Desdemona*.

....Mr. J. A. Fuller Maitland will edit the supplement to Sir George Grove's dictionary. His task bids fair to be a heavy one, and as the omissions in the body of the work are both numerous and important, it is expected that this supplement will monopolize at least an additional volume of the average size.

....The musical societies of Rome are preparing a grand demonstration in honor of Verdi on the occasion of the representation of "Otello." The work is expected to have a lengthy run in Milan, so that the chances of hearing it in London or Paris this season are very distant. A Russian version is to be given in St. Petersburg next winter.

....There is some chance of a concurrent representation of "Oberon" in the two lyrical theatres of Paris. M. Carvalho is actively preparing for the original English version of Weber's romantic work, newly translated by Messrs. Jules Barbier and Philippe Gille, at the Opéra Comique; and at the Grand Opéra it is intended to produce a new version by Victor Wilder, with the late Sir Julius Benedict's recitatives.

....The twice-delayed "Proserpine" of M. Camille Saint-Saëns was produced with signal success at the Opéra Comique in Paris recently. The new opera is in four acts. There is no overture, save an instrumental prelude of a few measures only, and, on the other hand, there is a brief introduction to the second act and an orchestral interlude between the third and last acts. It is needless to say that nothing of dramatic interest in the piece is sacrificed to the conventional demands of music. The costumes have been scrupulously reproduced from the period of the Italian Renaissance. One notable innovation is the omission of the ballet, which has been the *forte* of so many conscientious composers of French opera. How M. Saint-Saëns has been able to prevail over the managers in this respect is a wonder.

....Jubilee performances are to be given throughout Germany of Mozart's "Don Giovanni," on the occasion of the one hundredth anniversary of that operatic masterpiece, which occurs on October 29. Efforts are, in the meantime, being used in various quarters to purge the work of the numerous inaccuracies which have crept into the score in the course of time, and to arrive at a representation as near as possible in accordance with the composer's intentions. An interesting communication on the subject from the pen of Prof. Gustav Engel, published in the Berlin *Vossische Zeitung*, points out, *inter alia*, that in the finale of the opera, from the appearance of the statue of the *Comendatore* to the end of the work, three trombones are a regular portion of the orchestra, whereas in the original score written by Mozart himself (in the possession of Mrs. Pauline Viardot Garcia) those trombones do not appear. It is a fact that when the opera was first produced in Prague, under Mozart's personal direction, he wrote out on a sheet of music-paper the music for the three trombones. The late Julius Rietz declared that he has seen this sheet of music, but no one knows what has become of it. Engel is of the opinion that, while the oboes and bassoons form a very suit-

able accompaniment for what is intended to be the hollow and weird voice of the *Commendatore's* ghost, the effect is marred by the loud trombones, which also nearly extinguish what ought to be the decisive expression of the trumpets in the closing passage of the dialogue between *Don Giovanni* and the statue. On the other hand, in favor of the trombones, there is the universal practice, and the fact that in the autograph score Mozart himself wrote music for three trombones as accompaniment to the words of the statue in the churchyard scene. Professor Engel proposes that a mixed jury of musicians and accomplished amateurs should decide whether the trombones should be retained or discarded. Among other questions likely to be finally settled on the occasion of the forthcoming celebration will also be that of the uniform adoption by German theatres of whichever may be considered the best German rendering of Da Ponte's libretto, the original version, still in use at many operatic establishments of the Fatherland, being an altogether unworthy and, in many respects, grotesquely absurd production.

New Music.

THE Chicago Music Company sends us the following musical productions, all from the pen of Emil Liebling:

Gavotte Moderne (1879).....	Op. 11
Florence, Valse de Concert (1880).....	Op. 12
Feu Follet, scherzo (1881).....	Op. 17
Album Leaf (1881).....	Op. 18
PIANOFORTE.	
VOCAL.	
Adieu. Words by Cowper (1880).....	Op. 14

In a rapidly growing country, where the process of history-making is a diurnal affair, it may seem a little like delving into antiquity to pen a critical notice of musical works published five or six years ago; these five compositions, however, carry their own *raison d'être*, and being really good do not become old.

The "Gavotte" is a well-written morceau, with melodious and pleasant themes. The phrases are logical, and there is no padding. This is more commendable than the casual reader would at first imagine.

The "Valse de Concert" is an admirable composition and full of easy grace. The themes are most attractive and the treatment skillful. The coda is especially neat, and, indeed, there is not an unworthy or useless note from the introduction to the final bar. This is high praise, but it is entirely merited.

The "Feu Follet" is a little more commonplace, and the composer will perhaps forgive us for saying that it is below his level.

The "Album Leaf" is a dainty little thing, with many harmonic surprises. It is not entirely satisfactory, for one cannot avoid feeling that the author should have given a little more scope to his ideas.

"The Adieu" is a very pretty song in 9-8 time, with a carefully written accompaniment. The theme is not very original, but the musicianly character of the composition is very winning.

We take this occasion to say that Mr. Liebling has done some exceedingly good work, and there seems to be no reason to doubt that he can do even better in the future.

In the "American Elite Edition," published by J. O. von Prochaska, of New York, we find a very quaint and pretty "Nordisch" (op. 49, No. 2), by Carl Venh. The harmonic transitions are certainly odd, but they are very attractive, and we should be pleased to see the other six numbers of Mr. Venh's series.

From New Orleans we receive three vocal works composed by Mr. F. E. Kitziger, for the use of the Catholic Church. They are:

O Cortesia. Trio.....	S. T. B.
O Salutaris. Trio.....	S. A. B.
Veni Creator. Chorus.....	

There is something very agreeable about these compositions—notably the first two—and it is evident that Mr. Kitziger has the real musical instinct. His themes are pleasing and his trio work is very neatly done; perhaps the highest encomium that we can give is the simple statement that the works are in no sense manufactured, but seem perfectly natural and unforced; the chorus is the least meritorious of the three, and Mr. Kitziger would do well to suppress it. This he could easily do, for he is his own publisher.

We deeply regret our inability to praise the following singular affair:

"Forward, Columbia".....	H. B. Fabiani.
Grand choral march for pianoforte, with or without words.	
John F. Ellis & Co., Washington, D. C.	

This truly delectable production must be heard to be appreciated, and it is really difficult to decide whether one will prefer it "with or without words." The words are rampant spread-eagleism, and the music is—well, perhaps it is as well to refrain from giving our honest opinion. Mr. Fabiani may have meant well, for it has been noticed that unsuccessful endeavors are frequently founded upon good intentions. Mr. Fabiani has dedicated his effort to "Mrs. President Grover Cleveland," whoever that lady may be.

An Amusing Incident.

ON the occasion of a visit to Annapolis, Md., lately, guided by curiosity to hear the United States Naval Academy Band, I walked through the grounds of that institution.

At about eleven o'clock A.M. I noticed what appeared to me at a distance to be a bunch of marines, standing or loafing about the upper gate of the academy, which, on closer investigation, proved to be the members of the Naval Band, but in such hideous uniforms that had there been no instruments in sight they might have been taken for some group of mountebanks, and even with

the addition of brass instruments they more resembled a full-attended New York mud-gutter band or Coney Island sheet-iron outside band than one of the musical organizations of which our government boasts.

The day was intensely cold, the thermometer registered about 10°; of course entirely too cold to use brass instruments for outdoor performance; so, in view of this fact, information to that effect was sent to the officer in charge of the band—Belknap, by name. Mr. Belknap thought differently. So came the answer, "No excuse will be taken; you must play." I can picture the young officer, rolled up in comfort, reclining before a blazing fire in his quarters, fairly swelling with importance and authority (perhaps that of an ensign). In trudged the band by twos; they marched shivering and shaking to the band-stand, which, by the way, is so situated as to catch the "gentle zephyrs of winter" from "all quarters at one time." The band assumed their positions, the number was announced—a simple quickstep; the bandmaster posed with uplifted baton. A pause; then down it came, and there followed a most terrific, unearthly howl of misshapen harmony. It lasted but a moment; then a moment of sublime peace, during which the surprised bandmen examined their instruments. Then came the result—doors were hastily opened, officers came hurriedly thence, marines grasped their muskets, expecting they knew not what; messenger was seen approaching, who announced that Mr. Belknap ordered that they stop at once and depart, he cared not whither. Again the march by twos was taken up and not a word spoken until the gate was reached. Mr. Belknap was heard to say that had he believed it was done intentionally he would have compelled them to remain and blow until their instruments were "thawed out." ODAKIM.

Communication.

Editors Musical Courier:

YOU have placed the profession under obligations by your illustrated exhibition of the "Kindergarten Music System" in THE MUSICAL COURIER of April 30.

I, for one, was particularly "struck" by the cut marked Example 8, which reminded me vividly of the optical impressions received once upon a time in early youth, when, in learning to skate, I was badly "cut" by being "struck" upon the back of the head by the frozen surface of the lake on which I was practising. What I then saw I had never since seen even approximately represented, until the aforesaid Example 8 met my eye!

A story went the rounds some time since, concerning the inventor of an improved potato-bug exterminator and a farmer to whom he had sold a bottle of his preparation. As the inventor was moving on the farmer called out after him: "Oh, I say, how am I to use this stuff?" To which the inventor replied, "Catch the bug, squeeze open his mouth and put half a drop on the tip of his tongue, and he will be a dead bug."

"Why," shouted the indignant farmer, "I could step on him in half the time!"

"Well," said the inventor, as he hastily took his departure, "that is a good way, too!"

Now, are we teachers according to the old method of notation, to understand that the inventor of the new Kindergarten notation will not admit as much in reference to the system he offers to replace.

Yours interestedly,

X. Y. Z.

P. S.—A composer friend informs me that the phenomenon portrayed in Example 8 is a very familiar one in this latitude. He has frequently observed it while returning home late on nights when the street lamp-posts are shaky.

BINGHAMTON, April 24, 1887.

Editors Musical Courier:

YOU will greatly oblige me by correcting in your next issue my misstatement in claiming to own three editions of Beethoven's complete works. I should have said three editions of different parts of Beethoven's works. Thanking you for the valuable information and for this correction, I remain,

Most respectfully,

WILL E. WHITE.

Boston Gossip.

THE song recitals of Anton Schott at Steinert Hall and of Mr. and Mrs. Georg Henschel at the Meionean last week were largely attended and pleased immensely.

The Boston Symphony Orchestra had a good house in Philadelphia last week, one paying and one losing house in Baltimore, and an attendance of 650 people at the Washington concert. Persons who desire to communicate this week can address Mr. C. A. Ellis, Southern Hotel, St. Louis, where that gentleman will be on Friday and Saturday.

Dexter Smith will leave on his annual European trip in June.

Mrs. Fanny Kellogg, the soprano, and Mr. Liteman, the violinist, will be the leading soloists at the musical festival at Winnipeg, Man., this summer. Both artists will appear in Northwestern cities in concerts which will take place in June and July.

Madeline Schiller will supplement her New York piano recitals with three to take place here before her departure for Australia.

"Ruddygore" is a big success here, and Stetson is making money out of it. We are nearer England than New York is.

Arthur Sullivan's "Golden Legend" will be produced here by the Oratorio Society on May 8. Soloists: Soprano, Mrs. Gertrude Luther; contralto, Miss Gertrude Edmunds; tenor, Mr. Jules Jordan; and baritone, Mr. J. H. Wilson.

The commonplace musical criticisms in the Boston Herald continue to weary intelligent Bostonians. Since THE MUSICAL COURIER has exposed Mr. F. Presentation Bacon's stupid ignorance on musical matters he has at least granted us a partial respite by abolishing the constant reiteration of his second name. How curious it is that a paper such as the Herald, which always gives full, complete and detailed accounts of the highest finish on such subjects as murder, assault, arson, embezzlement, forgery, suicide, perjury, corruption, robbery, slugging contests, &c., does not pay equal attention to musical criticisms? Probably the paper cannot afford to neglect these great departments.

Mrs. Max Bachert's (Fanny Kellogg) last of a series of successful receptions takes place to-day at the Hotel Brunswick.

John K. Paine was delighted with Anton Schott's singing at the recitals last week. They were financial successes; the Steinerts handed Schott a check representing a handsome sum at the end of the second recital. Schott expected to lose money.

Adamowski made a hit at a private musicale last week in Washington.

One of the coming theoretical and scientific musicians in this town, and a modest one at the same time, is Thomas Tapper. Look out for him; he has an analytic mind and he is a student.

If any summer concerts takes place this season in Music Hall Adolph Neuendorf will conduct them. The scheme may be killed by the prohibition and temperance element here, which is opposed to such a combination as

Offenbach, Sullivan and Gambrius. Some of these good but not over-far-seeing people were originally opposed to any kind of music.

Seats for Patti so-called operas this week are \$6.

President Lavallée, of the Music Teachers' National Association, may be in New York on association business this day (Wednesday).

PIERREFORT DU MONTMORENCI.

Texas.

TYLER, Tex., April 19.

TYLER is a little northeastern town of Texas, containing about seven thousand inhabitants, but Tyler is ambitious. Tyler is cultured, and nothing will do Tyler but an opera company out of Tyler material, capable of doing standard operas. Here's the announcement:

Last night at the Alberson Opera-House the Tyler Amateur Opera Company was organized, with T. N. Jones, president; G. B. Willis, secretary and treasurer; S. S. Frankenfield, late of the Stetson Opera Company, of New York, stage manager, and Boswell Stirling, musical director. The purpose of the organization is to produce from time to time standard operas. Great interest is felt in the organization. SANTA ANNA.

Toledo.

TOLEDO, Ohio, April 17.

THE Easter music in the various churches here was very good. The weather being very fine on that day the churches were attended by thousands of people.

The organization of the Bennett English Opera Company a few months ago has been watched with considerable interest by our musical people. This company consists of Mr. Bennett, who is the musical director, and E. L. Southard, a young attorney of this city, who is the manager and financial backer, having a few thousand dollars at his disposal, which he will probably dispose of before he is aware of it. This professional company intends to play only in the smaller places in the State of Ohio, Toledo, Columbus and Dayton being probably the largest cities which it will visit, the Interstate Commerce law having seriously changed the aspect of their plans of visiting the various States. The organization of this professional company was due to the local fame which Mr. Bennett achieved in presenting "Fra Diavolo" with an amateur company last February. Most of the material of this new company consists of outside talent, Mr. Bennett, being unable to secure those who took part in "Fra Diavolo" above mentioned, with the exception of Thompkins and Bert St. John. Miss Nellie Goodwin, of Toledo, one of his former pupils, is also one of the principals. Miss Marie Burton, Mr. John Reed, formerly with the Heas Opera Company, M. B. Delahunt and George Traverter, the latter formerly with the Ford Opera Company, comprise the principal people of this new company.

With this combination of professional and amateur talent the company opened at Wheeler's Opera-House with a four-nights' engagement, commencing Wednesday, April 14, including a Saturday matinee. The operas given were Balfe's "Bohemian Girl" and Gilbert and Sullivan's "Pirates of Penzance." "Fra Diavolo" was also publicly announced, but not given, as some of the principals did not know their parts. The performances were characterized by a lack of unity and smoothness both in singing and acting. H. E.

Music in Baltimore.

BALTIMORE, April 22, 1887.

MUSICAL matters have been quite lively here of late.

It seems as if the people who manage the divine art in this city and abroad want us to lay in a good stock to last for the coming dull summer season. Mr. Gericke, with his excellent orchestra, gave two concerts on April 20 and 21. The programs, it must be admitted, were rather colorless. The first night brought us the "Oberon Overture," Beethoven's violin concerto, played by Mr. Kneisel in masterly style, "The Largo" by Handel, and the Fifth Symphony. Everybody in the orchestra, as well as in the audience, which on that night, I am sorry to say, was not numerous, seemed to be in good trim, and the concert was a success in every way. The second concert, which was played before a crowded house, had the following program: Symphony No. 1, Schumann; "Chefaro senza Euridice," from Gluck's "Orpheus," sung by Mrs. Hestreit with good voice and effect; concerto in E flat, by Liszt, splendidly played by Miss Aus der Ohe, and "Danse Macabre," Saint-Saëns and overture to "Tannhäuser," Wagner. The playing of the orchestra was rather slovenly that evening, accidents happening all the time, and cues being missed frequently. On the whole, the orchestra's visit was welcome and everybody hopes to hear Mr. Gericke and his band again next season.

The Germania Maennerchor gave their third concert on Wednesday, with the following program: Overture, "Prometheus," Beethoven; "Lieb und Storb," male chorus, by Baur; adagio for 'cello solo, by Bargiel, played in excellent style by Mr. R. Green; "Song of Fate," for mixed chorus, by Brahms; the 23d Psalm, for female voices, by Schubert; the terzet from the second act of "Tell;" prelude to "Toreville," by Hamerik; and "How an Itinerant Horn-Player Blew Himself into the Possession of a Country," for male chorus and orchestra, by the young and talented American composer Templeton Strong. The program was well rendered throughout. It was the best concert which the Maennerchor, which is under the direction of Mr. W. Edward Heimendahl, has offered to its members.

Next week the Oratorio Society will give their second large concert and will produce Bruch's cantata, "The Lay of the Bell." On May the Philharmonic Orchestra, under Mr. Heimendahl's direction, will give a concert at the Academy of Music for the benefit of two charitable institutions. A volunteer chorus of over 200 voices, selected from the members of the Oratorio Society, will take part in the concert, and will, among others, produce Beethoven's choral fantasy. On May 6 Patti is expected. The prices for tickets, \$7, \$6 and \$5, are rather high for Baltimoreans and the manager will most likely keep the bulk of them in the box-office.

For the coming Saengerfest definite arrangements have not yet been made. The question who is to be the conductor has been treated in the most mysterious manner. Some say Mr. Frank, of the Arion, is elected. Some say he is not. Whether this be so or not it seems to me that Mr. Frank is hardly the man for the post. Although a good man in his way, everybody knows that he is not an educated musician, and before taking up music as a profession was working at an honorable trade. It seems to me that the music committee ought to be very careful in the selection of the leader, as the success or failure of the Saengerfest will largely depend on who is going to conduct it. HANS SLICK.

[There is one man and musician and conductor in Baltimore who should conduct the concerts and choruses at the great Saengerfest which is to take place in Baltimore in 1888. We refer, of course, to Mr. W. Edward Heimendahl. From what we are cognizant of, Mr. Frank should not even be considered for a post of such responsibility, one which requires such knowledge and erudition, as well as experience, in musical matters on a large scale. That festival must be conducted by a man musically prominent, otherwise the visiting singing societies may carry away with them some poor impressions of the Baltimore singing societies. Take Heimendahl, if you can secure him.—EDITORS MUSICAL COURIER.]

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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, APRIL 27, 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

THERE is a big move on the tapis on the part of one of the leading piano houses in the country. It may be far-reaching in its results and it may not. Whatever the results may be, we convey to the firm our most distinguished consideration, linked with the hope that the shadows of all the parties concerned may never grow less and the business of some of them expand with more than usual velocity.

SOME time ago a nurse-girl in the employ of Mr. Horace Waters, Jr., Brooklyn, accused that gentleman of an act which was of a nature we did not care to publish in these columns for various reasons, the first of which was our knowledge that the girl's charge was not true. The case was tried before Judge Van Wyck in Brooklyn, and as a matter of course Mr. Waters won it and the jury exonerated him completely. It turned out to be one of the ordinary cases of blackmail, which are becoming alarmingly frequent.

We were congratulating ourselves that the matter was dropped when, lo and behold, an indecent sheet not only referred to it, but charged Mr. Horace Waters, Sr., an old gentleman over seventy years of age, and who has been afflicted with the loss of a most charitable and devoted wife, with a crime which was never perpetrated. There is nothing more to be said about this than an expression of pity that some men exist in every community who are absolutely callous to every sentiment of ordinary decency.

MR. JOHN E. HALL, the Chicago and Western representative of THE MUSICAL COURIER, arrived in this city, from his headquarters, 148 State-st., Chicago, on Monday morning. Mr. Hall is here on important trade affairs in connection with the present operation of the Interstate Commerce law and its relations and effects upon the piano trade West and East. He will probably visit every piano and organ manufacturing firm in the East, and we have no doubts that, after a careful survey of the field and an exchange of ideas with the firms, we will be able to effect some benefits for the trade with the commission on its return to Washington from the South.

Bradstreet's report of last Saturday says that there exists a vast diversity of opinion on the part of merchants and shippers in reference to the law, and it seems to be interpreted in various forms and manners. There seems to be a difference of opinion among many houses in this trade, but this does not affect our purposes in the premises. With the personal assistance of Mr. Hall we may be able to accomplish considerable before the end of

next month, all of which will be presented to our readers in these columns.

MR. ERNST WERTHEIM, editor of the London *Piano, Organ and Music Trades Journal*, and also a proficient pianist, pupil of Dr. Hans von Bülow, requests us to state that his services are at the disposal of American makers who intend sending their instruments to the forthcoming American Exhibition to be held in London and opened in May next. Mr. Wertheim gave a series of piano recitals at all the recent London exhibitions, including the last Crystal Palace International and the late Inventions Exhibition, having performed most successfully on the Lipp concert grand (Stuttgart), the Schiedmayer Soehne and the Rud. Ibach concert grands at the above exhibitions. Reference to Ellis Parr & Co., agents for Schiedmayer Soehne, 16 Long-lane, London, E. C.; Mr. Klinker, agent for the firm Rud. Ibach Sohn (Barmen), 13 Hamsell-st., London, E. C. Letters relative to engagements to be addressed Ernst Wertheim, office of the *Piano and Organ Journal*, 14 Bartholomew-close, London, E. C., England.

STEINWAY IN INDIA.

MESSRS. STEINWAY & SONS have just received the following Indian postal card, via Brindisi:
Messrs. Steinway & Sons, New York, U. S. A.:

DEAR SIRS: I feel that I ought to tell you how much we prize your piano. It has been tuned but once since we came to this country in 1833, and, so far as I can see, is just as good as when we got it in 1876. I would not take \$1,000 for it if I could not get another like it. All my daughters play and would hardly know what to do without it. You are doing grand work in giving such grand instruments to the music-loving world. Wishing you still greater success,

Yours very truly,

B. D. WYCKOFF.

SUBATHER, Panjab, India,
March 15th, 1887.

NO ALLUSION TO FRANCIS BACON.

A REFERENCE to the failure of Thomas Raven casts a shadow upon the old and respected name of Raven & Bacon, a name which has stood for the past fifty years without a taint in the piano trade. This slur is unjust and has no foundation in fact.

The firm of Raven & Bacon dissolved in 1871; about that time Mr. Richard Raven, the senior partner, died. The business has since been continued by Mr. Francis Bacon, who is the only successor of the firm of Raven & Bacon.

The use of "late Raven & Bacon" by parties in Twenty-third-st. was an imposition on the community, and an example of the "bogus piano" which we have battled so vigorously for years. The success of the new Francis Bacon upright does not look as if the old name of Raven & Bacon was to be allowed to "go down in disrepute." The Raven who failed was a nephew of the original Raven, and was not a member of the firm of Raven & Bacon at the time of its dissolution.

Blind Piano Tuners.

THE following has just appeared in the interests of the Perkins Institution of the Blind, Boston:

In spite of a very generous and enthusiastic notice and support of the Boston press, many readers are yet ignorant of the marvelous success attained in equipping the blind hand and brain for competition with the seeing. It is well known that what is lost to the blind in seeing is made up to them in acuteness of hearing. While other avenues are closed to them, that of piano tuning opens wide and promises success. Among its other advantages, Perkins Institution affords every opportunity to the competent to learn piano tuning. The course is from eight to ten years. During this time they treat pianos as the anatomist does his subjects, till they learn every pin, string and screw in piano mechanism. Beside this they are given a scientific education in all departments of acoustics, and are made practical musicians at the same time. The success of graduates in this department puts to rest forever the question whether the blind can become practical tuners. It must now be very generally known that all the pianos in the public schools in Boston are tuned by blind men—this institution having been awarded the contract annually since June, 1877. The number of pianos tuned in Boston by the blind is each year increasing. The generosity of Boston people has made it possible to thoroughly prepare young men for this work, who now ask only an opportunity of showing their skill. The degree of success achieved by these tuners justifies the confidence with which they solicit an increasing patronage. That the work done by these tuners is in no way inferior is abundantly attested by recommendations from many of the leading musicians and patrons in

this city and elsewhere. Orders sent to 37 Avon-st. or the Institution at South Boston will receive prompt attention.

While every person necessarily sympathizes with the afflicted blind and should add to the scope of their possible employment, it must, notwithstanding this sympathy, be said that the experiences of the piano trade have not been favorable to the employment of blind persons in the capacity of piano tuners and repairers, especially in the latter function. Neither can it be stated as a fact that all persons who are blind are in consequence gifted with extraordinary acuteness of musical hearing, if those terms may be applied. A good blind musician may be fitted to occupy a position of piano tuner, and such exceptional instances are known to us, and as exceptions they go far to prove the rule that the majority of blind piano tuners are incapable of proper work in that line. We have seen specimens of work done by blind piano tuners which were simply ruinous to the instrument. Piano repairing requires mechanical skill and ingenuity which cannot be gauged by the sense of feeling alone, and which requires absolutely a trained eye. A piano which is simply and only out of tune may be tuned by a blind tuner, but there are many other points of adjustment frequently required besides the simple tuning, let alone the accidents that befall a piano in process of tuning, all of which require sight, and frequently sight for the purpose of detection. While there are so many inefficient tuners and repairers floating about in this large country who, while not blind, cannot even see the defects in the mechanical interior of the piano, let us use all our efforts to improve them or replace them with competent artisans instead of teaching the blind a vocation which requires not only the sight but the ear, fortified with the best kind of sight and touch, all of these senses backed by intelligence.

In the Northwest.

DULUTH, April 15, 1887.

SINCE my last letter to you I have traveled through a number of cities, towns and villages, of which some have piano stores of rather doubtful character—a sort of a combination jewelry-book-post-office-furniture-music store; others had not even these, and in some there was not even a piano to be found within a radius of twenty miles. What an El Dorado! No "Maiden's Prayer" there! No five-finger exercises in those places! However, I think the sooner piano manufacturers turn their attention toward the great Northwestern Territories, the better it will be for them. In Washington, Montana and Dakota Territories, millions of acres are steadily developing enormous resources. The mining, lumber, agricultural and cattle interests involve enormous sums of money; one bank in Helena, Mont., a town of 12,000 inhabitants, does a yearly business of from \$91,000,000 to \$100,000,000. Now can you see the drift? There are but few poor people here, most of them in the section referred to being rich, or at least well to do, and—now comes the rub!—most of them without a piano. Or, if they have one, it is one that was ox-teamed some twenty years ago over the Rockies. And pianos they must have, the first thing, too, for as soon as the wealth comes the best and quickest way to show one's intelligence is to purchase diamonds and a piano.

After Portland the first music store with any kind of pretensions is that of G. O. Jackson & Son, in Helena, Mont., which is a branch of Kohler & Chase, of San Francisco, and, of course, handles only their brands of pianos and organs. Mr. Jackson travels during a large part of the year in the neighboring towns.

At Fargo there are two music stores. Fred. Leavitt, agent for the Steinway, Weber, Behr Brothers and Gabler & Brother, has but a small place and little stock, and pays more attention to tuning and repairing, in which he is quite an expert. Miller's music house, however, is worthy of being located in a large city. This is an elegant store, with a good stock of pianos, organs, small instruments and sheet music. It runs the Chickering, Hardman, Fischer, Emerson and Hale pianos, and New England, Estey, Chicago Cottage and Kimball organs. For all these it has the sole agency for Dakota and Western Minnesota. Miller continually keeps three travelers on the road and does an excellent business. In Duluth there are three piano stores. I. B. Root is an agent of W. J. Dyer & Brother, of St. Paul, and of course handles only their goods; he reports business rather quiet now.

J. J. Wiggins & Co. are agents for the Decker Brothers, Knabe, Hazleton and J. C. Fischer pianos and Estey organs. They have a well-located store and are very energetic, taking the road off and on themselves. Business with them has been very good.

The largest music business here is done by G. T. Porter & Son. They have the agency for the Hallet & Davis and the Emerson pianos and Kimball organs. They also keep a large stock of sheet music, small goods, band instruments, &c., and do a very good business. They have some agents on the road. Their store is on one of the best corners of the city. None of the dealers can as yet say how the Interstate Commerce law will affect them; some of them even think their freight from New York direct would be cheaper now than before. But the far Western dealers are very sore on the law.

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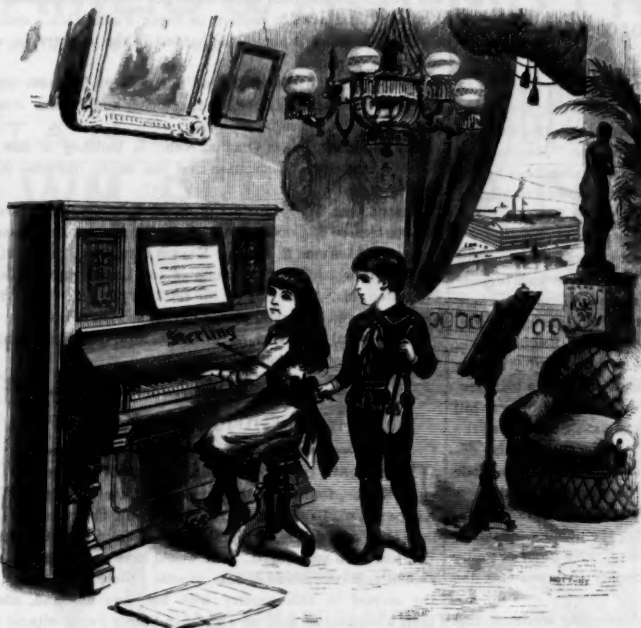
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THE TRADE LOUNGER.

THERE are labor straws about, and the direction they are taking indicates the nature of the storm which may break upon us during the next few months. Notwithstanding considerable talk among a certain class of makers and dealers, the condition of trade is not eminently satisfactory; more pianos could be sold than are sold, and no house would be seriously damaged in its affairs if the workmen should decide upon a course of action that might temporarily suspend the bulk of manufacturing. So the trouble might as well be met and faced now as at any other time. The workmen themselves seem to understand the situation and are apparently satisfied, but their leaders are not satisfied. There is no money for them in the present harmonious relations between the men and the employers. They want discord and discontent. If they can lead the workmen into that old snare the workmen will be the ultimate sufferers, as usual.

The trade is under obligations to Mr. Thomas F. Scanlan, proprietor of the New England Piano Company, for the firm position he assumed in not permitting any outsiders, no matter who they were, to dominate in his factory or direct his business. He suppressed an impending strike by resolutely refusing to negotiate with anybody not in his employ, and by asserting it as a principle that he is the owner of his business, and not an outside organization. He virtually told his men that he would have no objection to their membership of any kind of body or organization, but that that body could not "run" him or his business affairs. The workmen felt the strength and justice of the argument and wisely decided to stand by their employer.

The Emerson style 14 upright piano is one of the biggest successes in the late history of piano making. What poet is better known in contemporary life in this country than John Boyle O'Reilly? On Friday last he requested Mr. Powers to take him out to the Emerson factory, on Harrison-ave., Boston, and there and then the man of song selected one of the Emerson style 14 uprights as a gift to his daughter. The poet is a man of taste; he had heard of the new style 14; he wanted to hear one himself; he heard, he touched and he purchased.

I understand that a member of the piano trade of Boston, who was also a member of a church, was expelled from the church last week. I have been questioned on the subject, but declined to investigate, because it is a private matter and, in consequence, is against the rules of this paper to publish or enter into *in extenso*.

I notice the following in the *Pittsburgh East End Bulletin*:

It is stated on good authority that not more than one purchaser in a hundred of a piano is prompt and unfailing to meet payments as they fall due.

And why is this so? Because, in their zeal to sell pianos, instruments are frequently urged upon and disposed of to people who were not prepared to purchase at the time. Then, in order to accomplish a sale, liberal treatment is promised as to the manner of payment, and people who cannot pay promptly take advantage of these promises. Sometimes those who can pay do the same.

The new iron-front building of Hardman, Peck & Co., on Fifth-ave., is rapidly approaching completion, being destined for occupation by the firm some time next month. It will be a most elaborate establishment, furnished superbly and arranged as a model piano warehouse for the proper display of the handsome and artistic musical instrument which is to be sold within its walls.

The trade in Hardman pianos continues in its regular, steady fashion, showing a firmly established demand, which has by this time grown to dimensions of unusual extent.

Our traveling correspondent, "Courier Musical," who has been several months on the Pacific Coast and lately in Oregon and in Washington Territory, sends a letter for this number of the paper giving an interesting account of the condition of the piano trade in the Northwest. THE MUSICAL COURIER has had a big boom throughout the whole section traversed by our correspondent for about three months, and every music and piano house, as well as every musical institution, has been visited by him, with far-reaching results to the future of this paper.

Governor Fuller, of the Estey Company, was in Boston

on Saturday, and left that afternoon for Brattleboro in company with Mr. Ritz, Jr., a son of the Estey agent in Hamburg, Germany. Young Mr. Ritz has been traveling all over this country, studying the character of the people and our systems of commerce and manufactures.

By the way, on Monday next, Jacob Estey, the deacon, as he is called, will celebrate his fiftieth wedding anniversary. Not the least remarkable feature of the occasion rests upon the fact that Mr. and Mrs. Jacob Estey have resided during these fifty years in one and the same dwelling-house, the one in which they will receive their friends and guests next Monday.

In advance of the celebration I take the liberty to congratulate this most worthy and esteemed couple upon their remarkable achievements in life, and in doing this I am sure that I am echoing the sentiment not only of the music trade of the United States, but of the globe, for wherever the product of musical industries is known and appreciated there the name of Estey is known and appreciated.

Plans of the new addition to the Estey piano factory here are now in the hands of the architect for final completion, in accordance with the decision arrived at last week by the members of the company, who met for that purpose. Work on these extensive improvements will be begun at once.

Who took that Domestic sewing-machine stock in payment for pianos which Paulsen, of the Century Piano and Organ Company, of Minneapolis, was offering to piano houses last week?

Bogus Pianofortes.

BILL BEFORE PARLIAMENT.

A BILL, backed by the Political Secretary to the Board of Trade, the Attorney-General, and the Political Secretary to the Home Office, and entitled the "Merchandise Marks Act (1862) Amendment bill," has been introduced by the government, and it bids fair during the present session to become law. Although primarily aimed at forgeries and frauds in the watch and cutlery trades, it is of a far more general character.

The musical trade has for some time past suffered from a series of petty false descriptions applied to pianofortes and organs. Pianos and organs known to have been made in Germany, where such things are cheap, have been described as American goods. Foreign-made instruments have been sold as of English make. And perhaps a more common instance of a reprehensible system is to describe a cheap German piano as being made by a manufacturer who as a matter of fact is a myth. When the present bill passes all these things will be misdemeanors. Section 7 of the proposed act declares that the act "shall apply to any false description, statement or other indication of or respecting the mode of manufacture of a chattel or article, in like manner" as the section of the act of 1862 would "apply to a false description, statement or other indication of or respecting the number, quantity, measure or weight of a chattel or article." No proof of guilty knowledge is requisite. It is only necessary to prove that the description is false.

It is true that the defendant can offer rebutting evidence that he obtained the goods bona fide and had reasonable grounds for believing the statement true. But even in that case he will have to pay the costs. In any other instance if the defendant cannot prove his innocence he will be liable on indictment to a term not exceeding two years' hard labor, or fine, or imprisonment and fine; or, on summary conviction before a magistrate, to £20 fine or four months' imprisonment for the first offense, and to £50 or six months for every subsequent offense, and in all cases to forfeit the goods to the Queen.

It is hoped, for the sake of the respectable members of the British, German and American trades, that the bill will pass, and that it will be strictly enforced. At present, however, the seventh section, to which we have alluded, would seem to apply to those goods which the dealer or other person marks with his own name as manufacturer. Thus, if Messrs. Jones, Brown & Co. have no factory, but sell pianos labelled "Manufactured by Jones, Brown & Co." ("stenciled" instruments, as they are called in the United States), it would seem, as the bill is at present drawn, that the sellers would be liable to punishment. Whether this would be advisable or not the trade generally must decide, with the saving clause that if they wish the bill to be amended in this particular they would do well to lose no time in taking energetic steps to secure that end.

But for the manufacturers and importers of bogus goods, of instruments supposed to be made in one country, whereas they are really manufactured in another, or bearing utterly false or mythical names, nobody will have the slightest pity. These people injure the honest and fair dealing trade, and it is high time that their proceedings should be stopped. We will simply add that by Section 12 agents and other persons in this country who aid and abet such proceedings abroad are to be punished in place of their principals, that search warrants and warrants of arrest may be applied for, and that the act will apply to all parts of the United Kingdom.—*London and Provincial Music Trades Review*.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, April 23, 1887.

THE matter spoken of in our two recent letters relating to the continuance of the piano business of S. Brainard's Sons, in Chicago, has been arranged by the purchase of it by Mr. Anton H. Rintelman, who will continue on at the same location. Mr. Rintelman will continue the Behning piano as his leader, and on Monday last gave an order to Mr. Henry Behning, Jr., for a large number of instruments, which will give his piano a much better representation than it has ever before had in this city.

The W. W. Kimball Company have bought a very large plot of ground and sufficient brick to build a large piano manufactory. This new purchase is adjacent to their organ factory, and we understand that the consideration was \$80,000.

Mr. I. N. Camp has returned from his California trip.

The business of the week has been very satisfactory, and as a sample of what has been done we may mention that Mr. A. de Anguera, whom the Shoninger Company were so fortunate to secure as their retail representative, sold eight pianos one day to retail customers. The business of the Shoninger Company has also been unusually large this month, much more so than even in the month of March, which was their largest month's business up to that time. This simply shows that a business started on a proper basis, and with the proper location and representation and backed up with goods which will satisfy customers, is bound to be a success in this growing city of Chicago.

Messrs. M. J. Park & Co. have resumed the piano and organ business at Madison, Wis. They are said to have formerly done a very large business.

Messrs. Smith & Brown, of Charles City, Ia., have sold out, and we understand their business will be entirely discontinued.

Messrs. Matthews & Beckler, of Sioux Falls, Dak., complain that their territory is one of the hardest in the country in which to dispose of pianos.

Messrs. W. A. Dean & Co., of Sioux City, Ia., have an elegant new store and are booming the Weber and Haines Brothers pianos.

Mr. A. Hospe, Jr., of Omaha, Neb., is building a fine residence in that city, an indication that the music business is in a healthy state.

Messrs. Geo. W. Strobe & Co., of Kansas City, Mo., are said to have cleared \$85,000 last month on one real-estate transaction.

Messrs. Hoffman & Andrus, Kansas City, Mo., is the title of the firm in which Mr. Carl Hoffman, of Leavenworth, Kan., is interested, Mr. Andrus being the resident partner. They report a good demand for grand pianos in that section of country.

Mr. Edward Neunstiel, of St. Louis, Mo., has taken the agency of Haines Brothers's pianos.

Mrs. Christiana Knabe.

THE death of Mrs. Knabe, relict of the late William Knabe, founder of the piano-manufacturing firm of William Knabe & Co., Baltimore, and mother of Mr. Ernest and Mr. William Knabe and Mrs. Pauline Keidel, wife of Mr. Charles Keidel, has been announced. She would have completed her eighty second year on the 22d of next month. Since June, 1833, when she arrived in this country with her late husband, she had been a resident of Baltimore and had been a living witness of the foundation and struggles, the achievements and the final triumph of her husband in establishing the immense industrial and commercial fabric known all over the world as William Knabe & Co., and continued by her children in its present prosperous condition. She was of amiable and charitable disposition, endowed with a large heart and sensitive to the highest degree of the wants of her less favored sisters and brethren; in fact, her philanthropy was constantly commented upon.

The New York *Sun* of Sunday last stated in an obituary notice as follows:

Mrs. Christiana Knabe, widow of the late William Knabe, the founder of the well-known piano manufactory, and mother of Ernest Knabe, the present head of the house, was buried in Baltimore yesterday afternoon. She died on Thursday at the age of eighty-two years. Mrs. Knabe was born in Saxe-Meiningen, Germany, and came to this country with her husband fifty-four years ago. She was a most interesting old lady, and her appearance each year at the picnic given by the firm to its Baltimore employes was the feature of the festivities.

The following notice was issued upon her demise:

At a special meeting of Lodge No. 17, Piano Makers' Union, Baltimore, April 21, the following preambles and resolution were unanimously adopted: *Whereas*, It has pleased Almighty God to transfer Mrs. Christiana Knabe from a long and useful life on earth to a higher sphere beyond the grave; and *Whereas*, We, members of Piano Makers' Lodge No. 17, having long felt the greatest respect and veneration for the deceased; therefore, be it *Resolved*, That we extend our most heartfelt sympathy to the family for the loss they have sustained, and that these resolutions be published in the papers. By order of the lodge,

N. LAURENT, Recording Secretary of Lodge.

The funeral was one of the largest in Baltimore for some time, and took place at 3 o'clock from the residence, No. 320 West Biddle-st., last Saturday. Rev. Henry Scheib, of Zion Church, on Gay-st., conducted the services. The floral tributes were many and appropriate, and among them was a chair, a harp and a "Gates Ajar," from the employes of Knabe's piano factory. The pall-bearers were selected from among the employes, and were Frederick H. Figgemann, Joseph Lautenback, W. Theis, M. Moran, W. T. Smith, George A. Ely, H. R. Schaeffer and L. Steinwede. The interment was at Loudoun Park Cemetery, near Baltimore. There were over one hundred and fifty carriages in line.

The Out-of-Tune Piano.

TWO or three months ago a well-to-do lady of this city, who had expressed a desire to purchase a new piano, was duly cautioned by officious friends against buying an instrument that was out of tune. With this caution in mind she entered a leading establishment and asked to be shown a good piano, one that was in good tune. She was soon listening to one that was perfect in that respect, from the lowest to the highest note. The lady assumed an air of disgust as the obliging salesman put the fine instrument through its paces. Finally the fair customer insisted that the piano did not sound right, that it was evidently out of tune and that she did not propose to be humbugged, but wished to have a piano in first-class tune. The sapient salesman then suspected the state of affairs and took his customer to a piano that was pretty badly out of tune. This instrument delighted the lady. She understood its language. It possessed a quality that she recognized as belonging to most of the instruments she had heard, and she promptly closed the bargain with the air of one who had overcome trickery and triumphed over the wiles of the piano dealer. That woman's home will never know the presence of a properly tuned piano, for such an attribute would be regarded as a defect.

The ubiquity of the out-of-tune piano is marvelous. In homes where people of culture and refinement dwell it is common to find a costly piano so badly out of tune that to play upon it would make the real music-lover shudder. The slow development of the out-of-tune condition of the family piano renders it unnoticed by the members of even a musical household, and it is surprising how very out-of-tune a piano will become before the services of the tuner are secured. A piano out of tune exerts a demoralizing influence upon the musical taste of the family in general, and of the young pupil in particular. The fine sense of discrimination possessed by the ear is blunted and rendered obtuse by the use of an instrument out of tune, and the faithful labors of the best teacher are defeated where such a piano is used in the home practicing. The evil referred to has become more manifest and widespread since the universal introduction of the upright piano. In this each note is represented by three strings tuned in unison. If either of these tightly-stretched cords of metal become relaxed, that note is out of tune, and the evil grows as time passes and the hammer plays upon the lax string or strings.

The resultant discord, faint and feeble at first, familiarizes itself to the pupil's ear to a certain extent. But it is clearly the duty of the owner of the instrument and the parent of the pupil to call in the tuner before the blemish

has become a defect, manifest to all who hear the notes of the instrument. Yet, in nine cases out of ten, that piano's condition is permitted to grow worse and worse, and its demoralizing influence becomes a power that will absolutely prevent the young pupil of the household from ever becoming a good musician or possessed of sound judgment of musical notes. She will develop into such a woman as purchased the out-of-tune piano in preference to a perfectly tuned one. The modern piano maker has done nobly in creating instruments that retain for long periods their strings in proper tension. But the purchaser has a duty to perform in summoning the tuner before a positive evil results to the ear and the musical perceptions of the pupil.—*East End Pittsburgh Bulletin.*

Traveling Piano Salesmen.

IT is to be regretted that of late years many retail dealers select piano drummers on the principle that the less a man knows about a subject the better he understands it. These gentlemen are to be met with all over the country, north, south, east and west, plying their vocation, and it is not an exaggeration to say that nine out of ten of them thoroughly "understand" their business according to the above distorted tenet, while the tenth, having stupidly wasted some years in studying his subject, has not the gall to make the assertions which the utter ignorance of his nine traveling brethren justify them in proclaiming, and consequently he gets left.

"Hail, modest ignorance," sung Moore about seventy years ago; but Moore, if he were alive now, would have to attune his lyre to the more practical theme of "Hail, cheeky ignorance." Employers are, of course, chiefly responsible for this state of things. A candidate is obliged to submit to a short competitive examination. Can you sell is the first question. Can you go out into the highways and byways and compel purchasers to come in? When a man, in his progress toward prosperity, has reached the piano-buying period, can you make his life miserable till he actually buys? If these questions are answered satisfactorily,

the man is declared qualified, and he enters on his duties without, in many cases, knowing the difference between a pedal and a pump-handle, a keyboard and a knife-tray. SOUTH.

["South," the writer of the above complaint, has had much and long experience on the subject he touches. It is universally admitted in trade circles that the competent piano or organ salesman is a rare article. How many competent ones are there, anyhow?—EDITORS MUSICAL COURIER.]

Who They Are.

ST. JOHN, N. B., April 23, 1897.

Editors Musical Courier:

A firm of this city advertises that it sells none but "first-class instruments," and among those named are the Marshall & Wendell pianos, of Albany, N. Y. The same firm also sells a Marshall & Smith piano. Are there any such firms of manufacturers as the above? What kind of instruments do they make?

THE Marshall & Wendell piano is manufactured by the Marshall & Wendell Pianoforte Manufacturing Company, of Albany. The Marshall & Smith piano is sold by a Mr. Smith here. He is not a manufacturer, and the instruments are stencil pianos, that is to say, their origin is unknown to the purchaser who is not an expert.—EDITORS MUSICAL COURIER.

—Mr. S. D. Smith, president of the Smith American Organ and Piano Company, Boston, who has been suffering with an attack of neuralgia for two weeks, is improving and may be about soon.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-First St., NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 36 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

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AN instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquiring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

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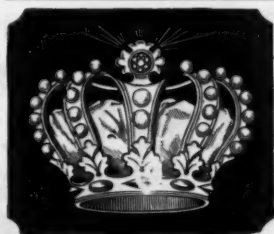
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Superior Tone Quality, Responsive Action, Perfect Workmanship, Fine Finish and Great Durability.

FOR PRICES AND TERRITORY ADDRESS THE MANUFACTURERS.



—W. W. Kimball, of Chicago, was in Boston last Saturday.
 —Tom Metz is at present with the E. H. McEwen Company.
 —Thomas F. Scanlan, of Boston, arrived in town this morning.
 —Albert Weber left for Europe on the Britannic last Wednesday.

—Newby & Evans make their first shipment of their new style uprights this week.

—Edward Payson, with the Emerson Piano Company, Boston, was in Philadelphia and New York last week.

—Alfred Dolge has just shipped per steamship Rhaetia four cases of hammerfelt to Hamburg, Germany.

—John C. Haynes, of Oliver Ditson & Co., Boston, is spending a few weeks in the mountains of North Carolina.

—J. Howard Stannard returned last Friday to Boston after a successful trip for the New England Organ Company.

—The new factory building of the Everett Piano Company, Boston, is in course of construction. The foundation is completed.

—We notice in the Fort Wayne Daily News that the Fort Wayne Organ Company has just shipped a dozen organs to Australia.

—It is whispered in Boston that the agency of the Bechstein, Berlin, pianos will soon be controlled by the Blüthner agents there—Harwood & Beardsley.

—J. N. Merrill is expected to-morrow at his headquarters after a successful business trip through the Northwest for the Smith American Organ and Piano Company.

—Hunt Brothers, the Behning agents in Boston, who are now located on Washington-st., may remove to Tremont-st., as the lease of their present premises will expire July 1.

—Everybody knows the modesty of Mr. Hemingway, of the Wilcox & White Organ Company, but if we do say it he can cover more ground and sell more organs than almost any man we know of. He says trade is very good and that the higher-priced goods sell the best. How is this for people who say the organ trade is going to the "demonition bow-wows?"

—George Gardner, pianos, &c., Acton, Mass., has gone into insolvency, with liabilities of about \$59,960, of which \$45,455 is secured as follows: \$600 by the assignment of a life-insurance policy of \$1,000; \$250 by six shares of the Lowe Cable Company; \$3,600 by 125 shares of the Lowe Cable Company; \$1,200, bond of the West Rutland Marble Company and the equity in a house at Lowell; \$3,200 by real estate at West Acton; \$1,000 by a \$1,000-bond of the West Rutland Marble Company; \$1,800 by thirty-five shares of the Lowe Cable Company; \$725 by bills of sale of pianos; \$950 by mortgage on pianos; \$230 by ten shares of the Lowe Cable Company; \$3,600 by 210 shares of the Lowe Cable Company; \$28,000 by stock in store, real estate in Lowell and Hudson, liens and rentals, and \$1,550 by piano liens and mortgage of personal property. To unsecured creditors in the piano line he owes less than \$3,000.

—A. B. Wilson, alias Charles Williams, of 636 Watkins-st., Philadelphia, was held in \$300 bail by Magistrate Clements last Wednesday, charged with stealing a piano valued at \$300. Wilson obtained the piano from Clemmer & Mason, 528 Market-st., Camden, and had it delivered to a house in the neighborhood. He was to pay \$10 per week on the instrument. As soon as it was delivered Wilson immediately had it taken to Philadelphia and took it to the loan office of George W. Brugger, 532 South Eleventh-st., who offered him \$100 for it. He was to take \$10 cash and call for the balance next day, and as Wilson represented that he bought the piano in New York, Mr. Brugger said he would write to New York and find out about it. Constable Pattison arrested him when he appeared at the office of Mr. Brugger and he made a full confession.

—Hallett & Cumston have just received a telegraphic order for an immediate shipment of a number of their upright pianos from their Denver agents, the King Piano Company. As Hallett & Cumston had just completed the filling of an order from this house, it only goes to show that the H. & C. piano is becoming as popular in Denver as in all other places where it has been introduced and sold.

—One of the most recent evidences of the popularity and high esteem in which the Hallett & Davis pianos are held by the musical world is that the N. E. Conservatory of Music, which is the largest existing establishment of its kind in the world, and which has a magnificent building in Boston, has purchased fifty Hallett & Davis pianos for use in the conservatory.—*Boston Home Journal*.

—The Swiss chamois violin strings of Herman Sontag, 12 Park-place, New York, are in constant demand by professional and amateur violinists.

—Mr. W. T. Ogden, Middletown, N. Y., has taken the agency for the James & Holmstrom piano.

—Thomas Floyd-Jones, the manager of the Haines Brothers' Chicago branch, is in town.

—Hallett & Cumston have lately secured many new agents for their pianos in Illinois, Indiana and Michigan. Business is very brisk with this firm, orders accumulating rapidly from all parts of the country and they are consequently much behindhand in filling them.

—Mr. Sol Smith Russell, the popular actor, after looking at many different makes of pianos finally decided on a Hallett & Cumston mahogany upright piano as pleasing him best. He will take the instrument with him to Minneapolis, where he has about completed a new and beautiful residence.

—The Farrand & Votey Organ Company, of Detroit, have sent us their latest illustrated catalogue, one of the handsomest ever published in the organ trade. In addition to their regular five-octave styles the company is doing a large trade in six-octave organs. The cases are handsome in style and of an attractive, salable character, finished carefully and thoroughly. The company are doing an extensive trade both East and West.

—Among patents recently issued we find the following:

Musical boxes, speed regulator, to E. Sueur.....	No. 360,396
Mechanical musical instrument, to J. H. Chase.....	360,280
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Keyboard for piano or organ, to P. Von Janko.....	360,255
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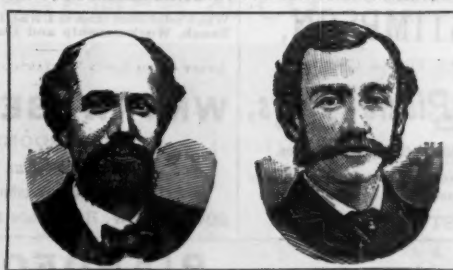
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 a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make a truly
 first-class Piano and, further, that it gives entire satisfaction in every respect.
 Very truly yours, W. K. ROGERS, Private Sec. to the President.

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Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

out deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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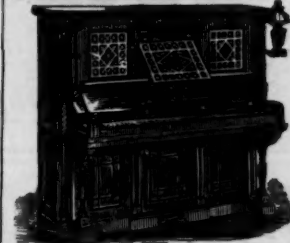
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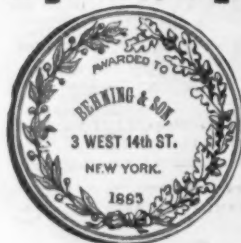
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